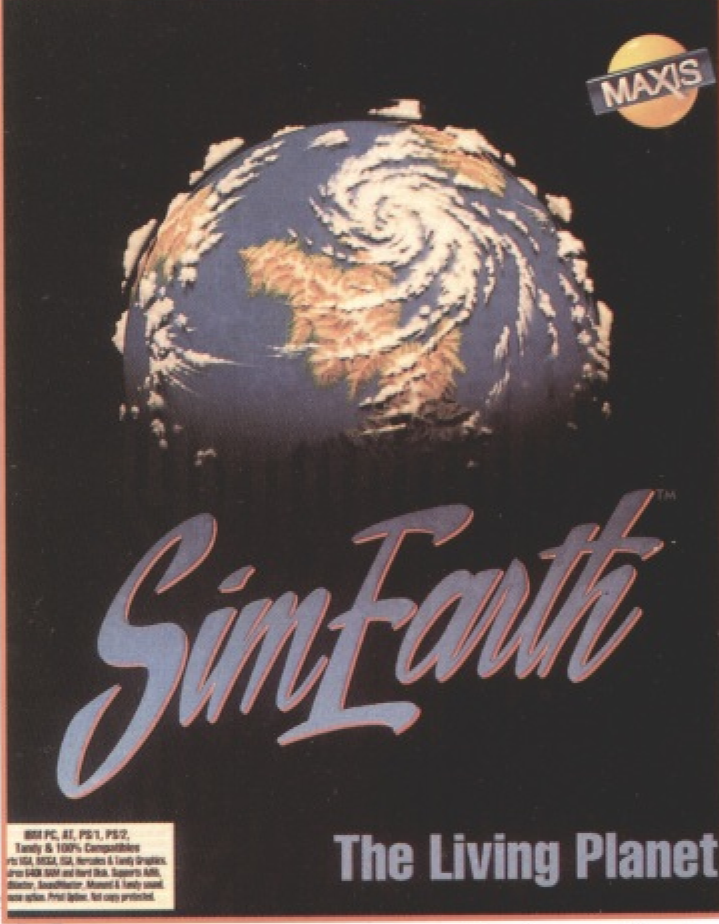


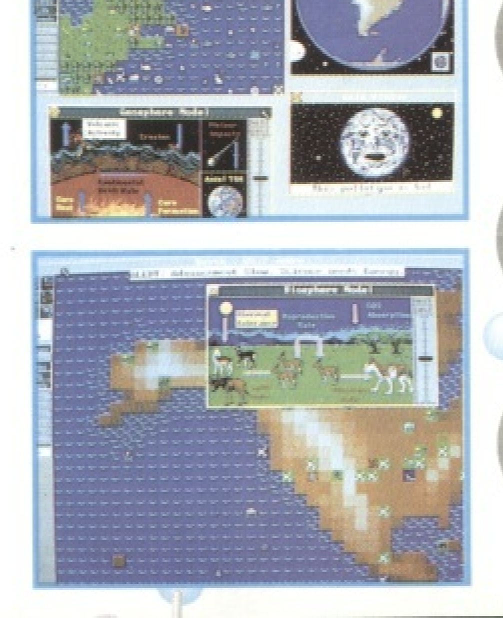
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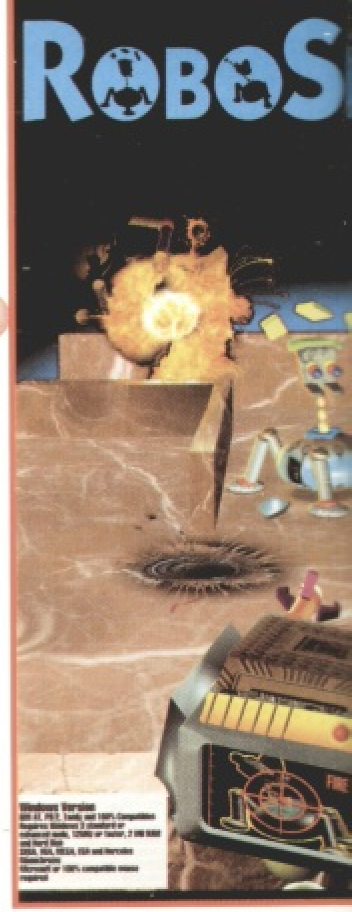
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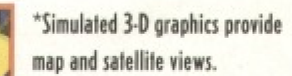
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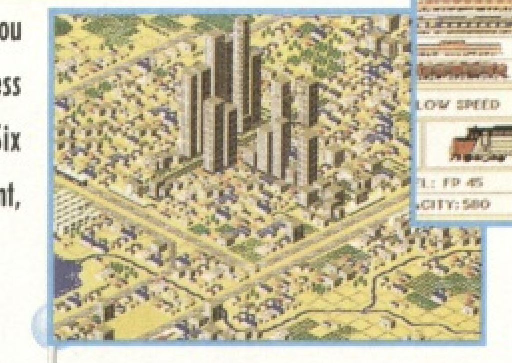
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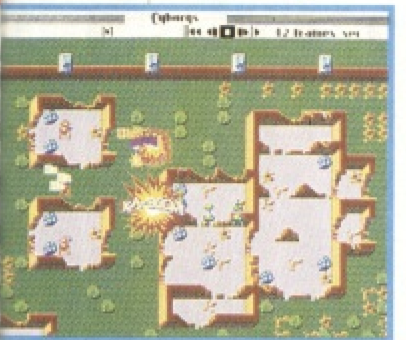
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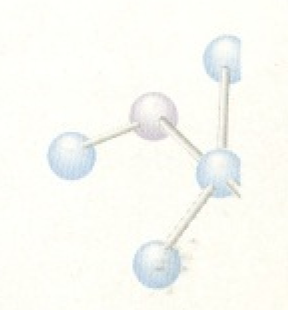
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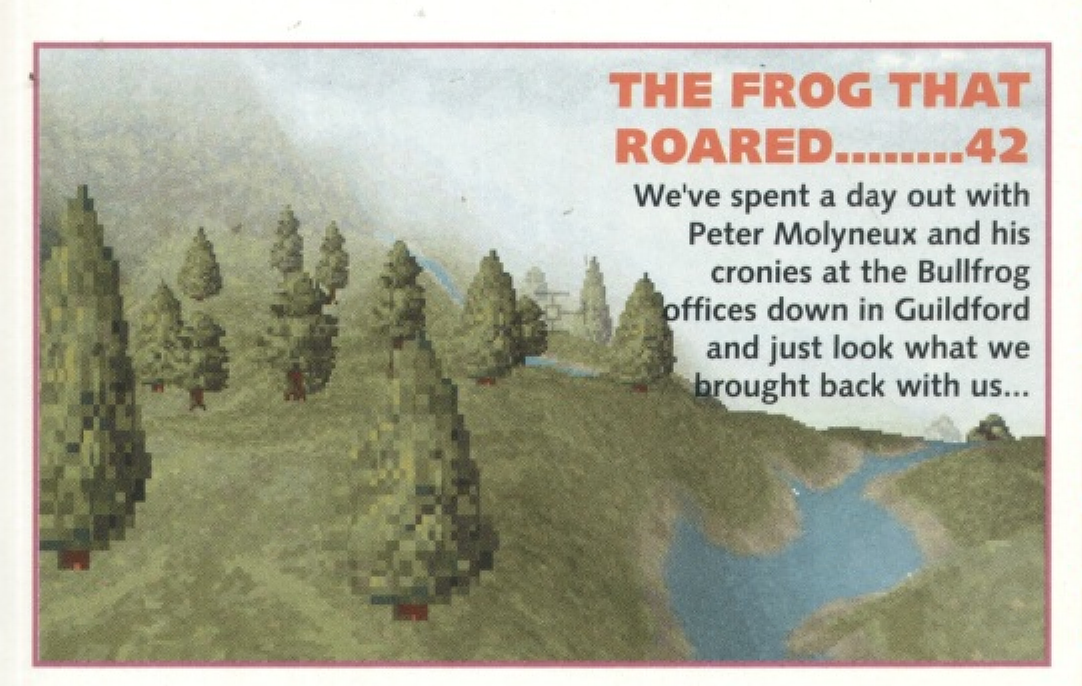
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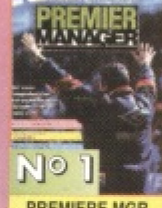


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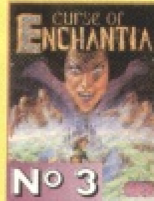
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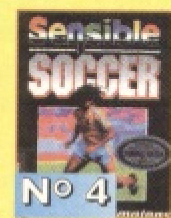
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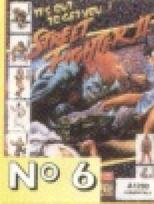
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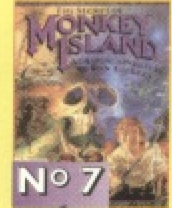
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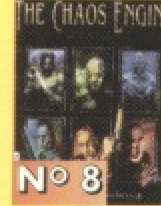
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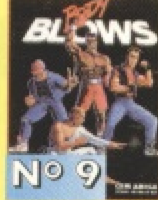
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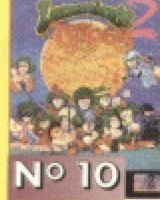
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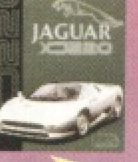


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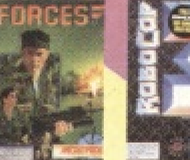


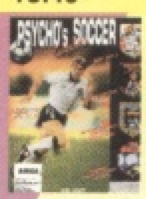
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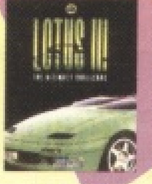

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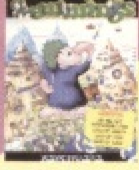

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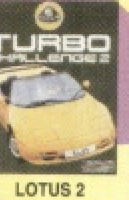

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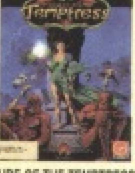
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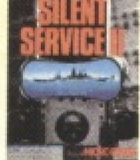

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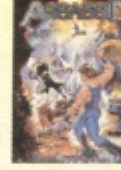

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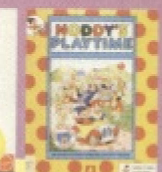

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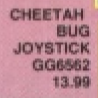
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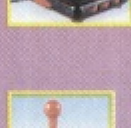
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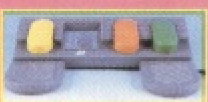
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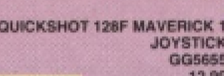
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DISK A

THE LOST VIKINGS

Interplay

Even if we do say so ourselves, this has to be one of the best demos to grace the cover of any magazine EVER. You read about the game last month, you've sat there drooling for twenty eight days, there's still another four weeks or so until the review, so what better way to satisfy your Vikings hunger than by playing this HUGE, this AMAZING, this totally EXCLUSIVE demo? None that's what. And we've written about it using LOADS OF CAPITAL LETTERS.

Right, what you've got for your cash is four levels from the finished game plus the animated introduction sequence. The easiest way of guiding you through the demo is to perform a 'walk-through' of the first level so if you'd like to insert your disk in your disk drive and stand by your beds then we'll begin.

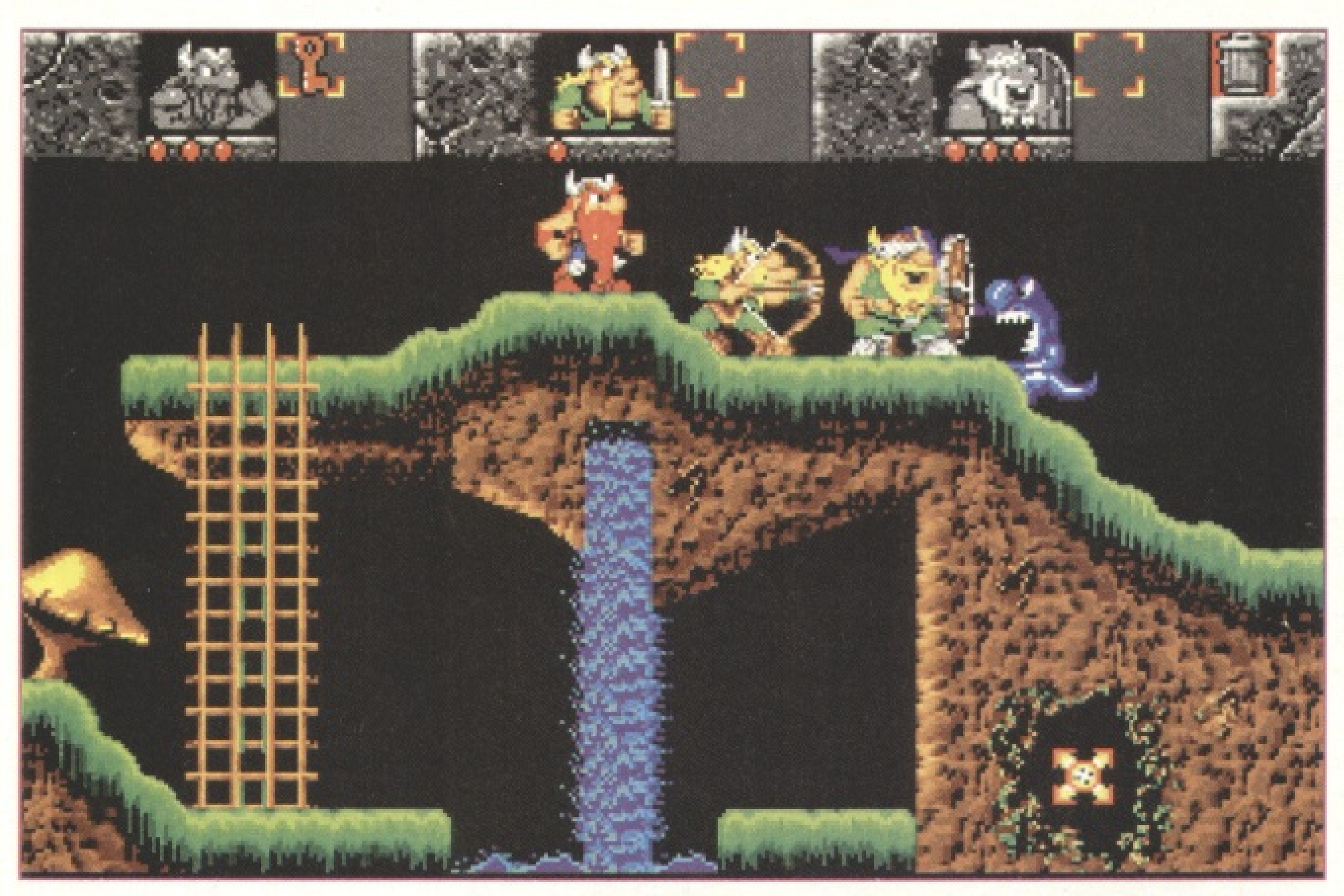


After the intro sequence, which should have filled you in about how the three intrepid heroes have ended up on a spaceship, you'll find yourself immediately in control of Eric The Swift, the most athletic of the trio of Vikings. You'll notice that moving the joystick left and right will move Eric and pressing FIRE will make him jump. Leap over that electrified walkway and move up to the block with a question mark on it. Pressing 'S' whilst stood next to these tiles will call up helpful hints and stuff like that. Carry on up the ladder (by moving UP, surprisingly) and onto the walkway above.

This is where the exit is and the objective of these levels is to ensure that all or as many as possible of the three Vikings reach here. Before you position Eric by the exit, it's worth experimenting with his secondary power, which is the ability to knock out loose bits of walls. To do this, get him running along and when he's gathered speed, hit the 'D' key which will make him hunch over and charge



Arrrggghh!!! Simon Byron's been completely swamped by the number of superb playable demos and complete PD games that we've managed to squeeze onto our THREE disks. Someone help him out so that he can let you know how to play them.



at an obstacle. There aren't any loose areas here, but you'll know what to do when there are, won't you?

Okay, position Eric at the exit and press HELP to switch Vikings. You're now in control of Olaf, who can attack at close range using his dagger (pressing FIRE) or shoot an arrow from afar (by pressing 'D'). The door he's currently behind acts as a shield from the monster on the other side but as soon as you walk towards the door it will open, so be prepared! If the creature attacks you, your energy, shown next to your character's face, will deplete. Three hits and the Viking dies.

With the monster dead, you should now be able to guide Olaf to the exit and press HELP again to change Vikings. Ooh, while I remember, pressing DEL will swap control to the Viking you were previously in control of, but don't do it just yet. You should now find yourself commanding Baleog The Stout, whose special feature is that



huge shield thing strapped to his arm. Whenever he is stationery he'll raise the shield, which protects him from being attacked by all other creatures as well as laser bolts.

Which is just as well, really, as you'll have get past the laser bolt which is currently threatening him. Take it slowly and you should have no trouble. Olaf's other special power is the ability to raise the shield above his head (pressing, you guessed it, 'D') and either let Eric leap onto it (i.e. enabling him to jump higher) or allow himself to float down from higher platforms.

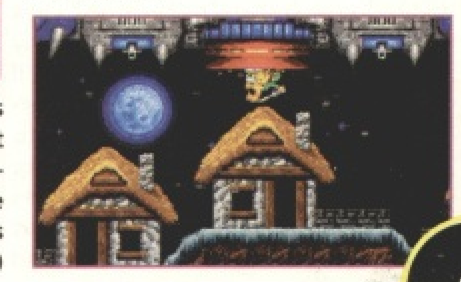
Once Olaf is at the exit, you'll need to tackle the other (much harder) levels yourself. There are a couple of things which I haven't mentioned, so before you run off, please let me explain.

You'll come across a number of objects which can be collected by passing over them. Once obtained, any item in your possession is shown in the inventory by your character's face at the top of the screen. You can use any highlighted item by pressing 'E' (using food increases your character's energy) and to highlight another object, simply press TAB and position the cursor over the item you wish to use. As it's a communal inventory, you can swap items between Vikings by highlighting it, pressing 'F' and then moving it to another bod or placing it in the dustbin to dump it.

And three more helpful hints; switches can be operated by pressing 'S', water is fatal and long falls cost energy.

So you've got the general idea, have you? Completing the levels requires an awful amount of team work so you'll need to work out how to use each Viking to his best ability. Anything else the game thinks you should be aware of will be conveyed to you via some handy text messages throughout the demo.

There will, so I'm told, be a full review next month and if this demo is anything to go by, I think you can all tell that The Lost Vikings is going to be good. Which means Dave will get to review it.





DISK B

SON OF THE EMPIRE



Mindscape

Not ones to dismiss a good idea before they've used it several times, Mindscape has decided that its Legends game-engine is a good thing and just the job to produce a number of games based around their chart-topping RPG. Within the next year or so you can expect to see quite a few Legends-y games, all based around very different scenarios. And while we don't usually agree with continually rehashed game-styles, as long as the games maintain the high standard set by the original Legends, we're quite prepared to overlook the relative lack of originality for the sake of good games.

If you're a Legends veteran then you should have no problems getting to grips with this EXCLUSIVE mission which has been specially generated for us by Mindscape. Using the Son Of The Empire characters (the next game in the series is set in a feudal Japan-type world), the object of the demo is to venture forth into the isometric cellar and retrieve the 'object of enormous power'.

Once you've skipped past the loading screens you'll find yourself outside the city, confronted by a hard-looking guard. As long as you've plugged a mouse into Port One you'll be ready to click on the only available option with the left mouse button and enter the city.

Inside the city you'll be offered the opportunity to visit loads of different places by clicking on the name of the location you want to go. If you fancy buying any materials or stuff like that then click on them and they'll be added to your inventory and the cost of the items deducted from your bank. Selecting one of the four characters is performed by clicking on the face icons at the bottom of the screen and each geezer has his own supply of gold and weapons so you can separately equip each hero. Clicking on the cross icon in the bottom right-hand corner of the screen will take you back to the city square but if you want to complete the mission you'll need to find the cellar.

Inside the isometric cellar you'll be able to change characters by clicking on one of their icons in the bottom left-hand corner of the screen. Moving the around couldn't be easier - just click where you want them to go - and if any other hero is in the way then they'll automatically shift around so the person under control will have a route to wherever you've sent them. Pushing, opening, looking, taking any objects can be done by clicking on the text at the bottom of the screen and then on the item of your choice.

Any special abilities that the character under control possess are shown to the right of all the standard text icons. Beserker Rage ensures that the character is primed for aggressive fighting action, Hide In Shadows causes the fighter to turn virtually invisible, while Bardish Melody brings up a music menu from which it is possible to change the background music. But it's spell casting where the majority of fun can be had. The wizard has eight available spells which produce all manner of weird and wonderful effects. Just click on the mysterious symbols and sit back and enjoy the show. Working out which spell does what is a major part of the game so we'll not spoil it for you by filling you in on the various effects. And, besides, we don't know ourselves.

Highlighting the hand carrying a bloodstained dagger will make all four heroes go into a mad rage and attack any enemies who are on-screen. The monster holding a scrap of paper at the top of the screen calls up a map which shows all the rooms you've visited previously and the map will be added to as you journey from location to location.





You can leave any room that you're currently in by clicking on the grey squares which connect the room, though in some instances you'll need to open the doors first. When things start becoming a little too hairy, then clicking on the chicken icon will make the team scarper in a chicken-like frenzy.

The bag icon calls up an inventory and clicking on one of the characters to the right of the table will switch the display to reflect what the chose team-member is carrying.

That's all there is to it, really. It is possible to make up new spells but as it's a case of trial and error, it's probably best if we leave it up to you to work out what to do.

SUPER CAULDRON

Titus

Those French programmers have been a little quiet of late but now they're back, back, back in a rather scary way. Super Cauldron marks their return to the platform genre, their last probably being The Blues Brothers, a sequel to which is almost near completion. But we're not here to plug Titus's forthcoming games, no, we're here to let you know how to play this one-level demo-type thing.

There's no real objective to this taster, you've basically got to run around and kill things using your magical pebbles which are chucked by pressing Fire. Holding down Fire will increase the power of the throw, so the longer you hold down fire for, the further the pebbles will travel.

Obviously LEFT and RIGHT move the little witch around and UP makes her leap into the blue yonder while DOWN causes her to crouch for a bit. You can







find broomsticks dotted around the place and if you collect one you'll be able to fly for a limited time only.

Some thugs require more than one hit before they explode, but when struck enough times they'll turn into toads which can be collected for bonus points. Energy-wise, it's best to keep an eye on the red vials to the right of the screen as these deplete on contact with a meany and once all three have been drained of their mystical powers, you'll lose a life. Three lives later, the demo will end and it will be back to the title screen.

The finished version boasts loads of levels, power-ups and sound effects, which this demo is sadly lacking. Look out for a full review next month. Maybe.

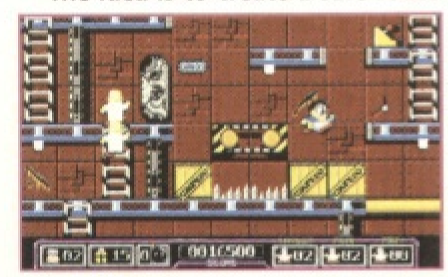
SINK OR SWIM

Zeppelin Games

The full review of this top little puzzler over on page 76 gives a pretty good insight into how to play the game so I won't waste any space by going over it again. Just pop over to the reviews section, have a quick gander and I'll meet you back here in a second.

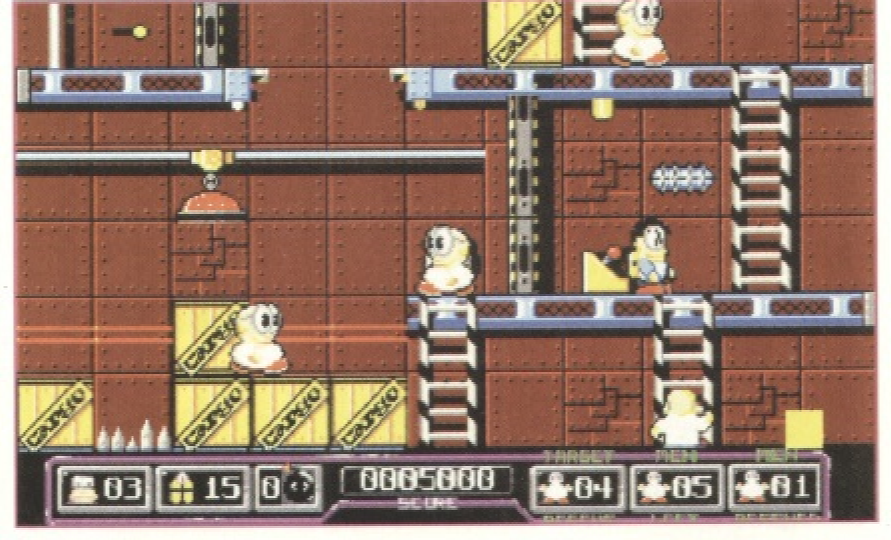
Ah, back are you? Right, this demo contains four levels, which is roughly 1/25th of the game, so if you go out and by twenty-five more copies of The One then you'll save yourself the asking price of the game. We're always thinking of you, you know.

The idea is to create a safe route from the place that the Dim Passengers start, all the way to the exit airlock, where they'll dive through into relative safety. These passengers can't think for themselves and so they'll run wherever they like but they're rather scared of bombs so pulling DOWN and pressing FIRE will plant a small explosive which will detonate after a few seconds.



You can wander about by moving the joystick around and jump by pressing Fire while moving either left or right. Kev is an athletic chap who can cling to the bottom of platforms and slide down huge firemen-type poles automatically. Tapping the Spacebar will drop a lifeboat, so any passengers who fall into the briny will be able to grasp hold of the inflatable raft and clamber onto a higher platform when the water rises that far. If any stupid bods fall into the water then they'll be able to float for a few seconds only before giving up and sinking to a watery grave.

The tiny little circles (usually yellow or blue) are actually switches which affect various things throughout the level. Conveyor belts and doors are the main cause of delay so these switches can be used to reverse directions and open/close doors. You'll also come across several huge cranes and pressing and holding down FIRE while in front of one of their control panels will enable the dynamic action sprite to pick up, move and drop boxes which can then be used as makeshift platforms.



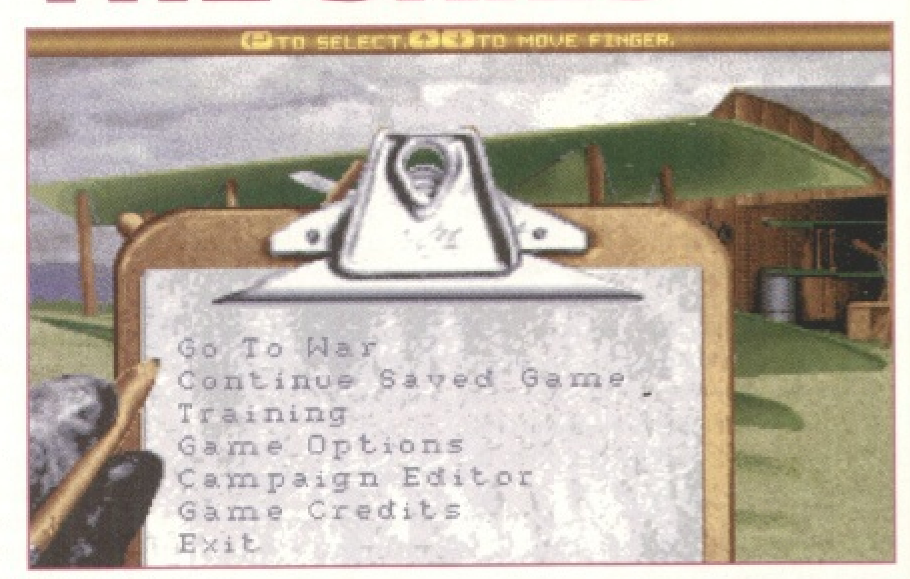
Spikes and crushers are about the only things which kill Kevin Codner outright but the demo gives you as many lives as you like so don't be afraid to attempt death defying leaps or stuff like that.

Once the specified number of passengers have been rescued, you'll need to make your way to the subsequently revealed exit and press FIRE to travel to the next level.

If you do manage to mess up and kill more passengers than you're allowed, pushing Escape will reset the level and you'll be able to try again.

DISK C

ANCIENT ART OF WARS IN THE SKIES



MicroProse

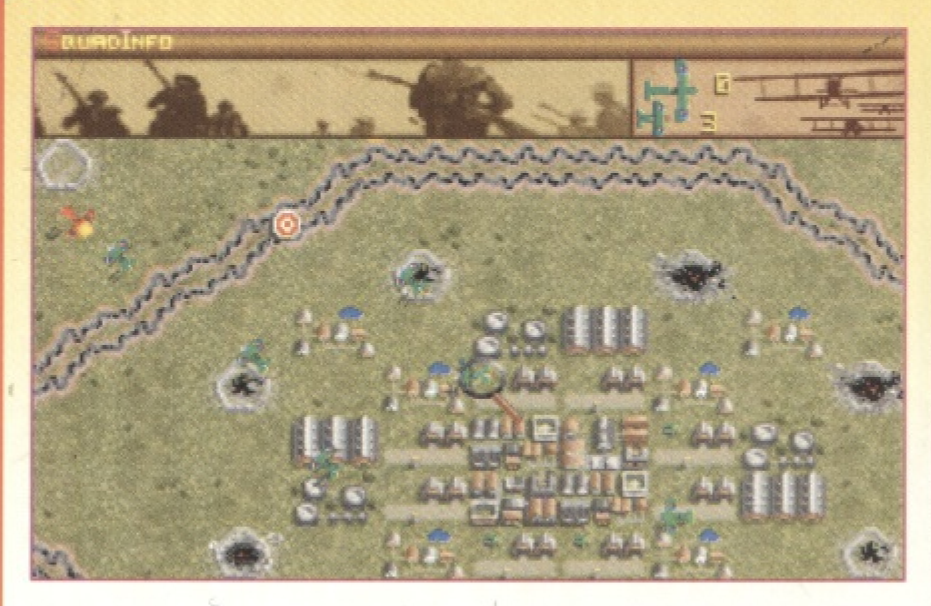
MicroProse tend not to do coverdisk demos but on the few occasions that they come up with a playable taster, you can be sure that the demo in question is going to be something special. You'll all be pleased to know that Ancient Art continues this tradition with THREE EXCLUSIVE scenarios for you to play through.

Due to disk space, the arcade sections (dogfighting and bombing) have had to be omitted in favour of the overall strategy aspect of the game but the computer has been instructed to take care of these areas for you and the outcomes will vary depending on the amount of planes attacking and a little bit of luck.

Once the demo has loaded you'll be able to cycle through various options but the one you're principally interested in is 'Go To War'. Select one of the three campaigns (Beginner's Luck being the easiest) and then you'll then be presented with a map of the battle field.

You can win the campaign in one of three ways; by capturing or destroying all then enemy airfields, capturing or destroying the enemy's capital or forcing the enemy to surrender. The battle front (the jagged double line which stretches around the map) can be advanced by strategically bombing enemy targets or dropping explosives on the front itself.

Moving your planes around can be performed with the so-called marker which changes shape to show which territory you're in (Allied Territory is the green side and depicted by a Roundel icon and the Central Powers territory is the red side and is indicated by an Iron Cross icon). You can send a squad on a mission by moving the marker to one of your airbases (the marker should turn into a magnifying glass) and pressing the left mouse button or ENTER. Click on the fighters/bombers who you wish to send into battle and then on DONE to leave this menu.





You'll now be faced with another screen from which you can decide the formation you want the squadron to fly in, the altitude they'll reach and also whether they should set out to destroy the target or not. If you are sending fighters out to patrol the area then you'll have to set their flight-path by clicking around the landscape with the left mouse button and pressing 'D' when you've finished. There's no need to set a return route as the planes will automatically retrace their steps when they've finished. If there are any problems with your instructions then the computer will let you know.

You can send as many planes as you like into the air but don't forget that success depends on wise commands and not just sending forth squillions of planes without much forethought.

The final version will contain loads more missions, more sound effects and, of course, some superb arcade sections and should be in the shops soon.

BALDER'S GROVE

Shareware

If you remember Boulderdash then you'll be able to pick up this game and play to your heart's content but those of you who are unfamiliar with the classic game will need a bit more info before you can have a go yourself.

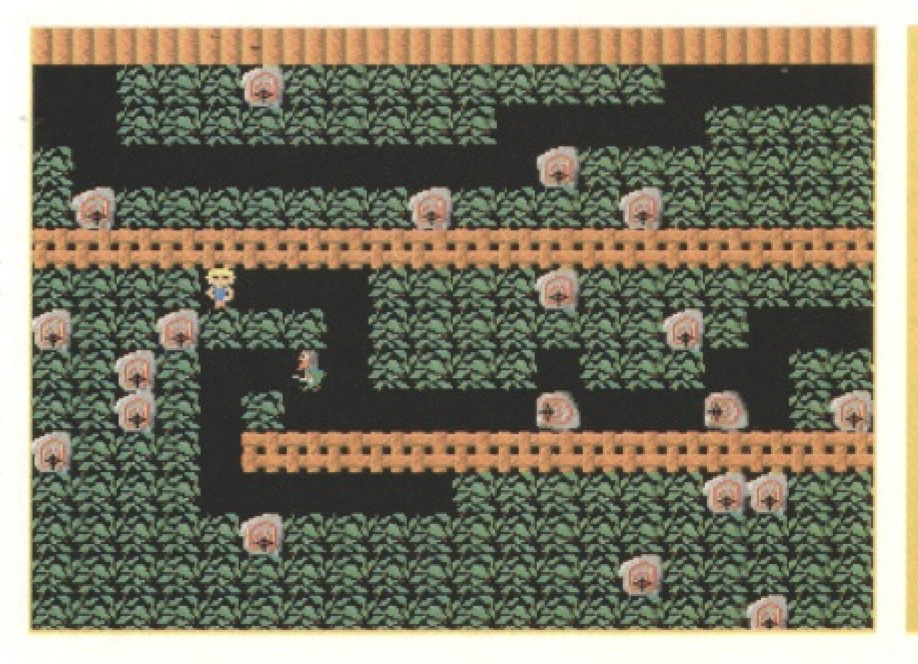
You control a little bloke who's trapped in a huge cave section and the only way to escape from the area you're in is to collect a specific number of rings (by running over them) and making your way to the exit before the time runs out. This may not sound too hard but there are loads of hazards and traps to contend with which make the mission near-on impossible.

The way the caves work is based on gravity. If you tunnel under a rock, say, as soon as you move from under it then it will drop down to fill the space that you previously occupied. If anything does land on top of your bonce then you'll be flattened to an almost Prince size and need to start the level again.

Anything that moves is generally fatal so it's best to steer well clear of them. You can destroy them by creating a route for them to follow and then crushing them with a rock. You can push boulders sideways by walking into them but only if there is a cleared space on the other side.

As you progress through the levels you'll come across more devious levels, stricter time limits and cunning features which will do their best to hinder your journey. These traps are designed to surprise you when they appear and we're under strict instructions not to let on how to avoid them. Sorry.

Also included is an excellent level designer. It's all point-n'-click operated and fairly self-explanatory, so there's little point in going on about it here in much depth. Experiment and have fun!



IF YOUR DISK DOESN'T LOAD THEN READ THIS!!!

Oh, faulty disk, eh? Please accept our humblest of apologies but due to the amount of disks we duplicate there's bound to be at least one duff one and you were unfortunate enough to pick it. Never mind, though, because help is at hand. Whatever you do, DON'T SEND IT TO US - we're too busy writing the mag to replace them ourselves. Just pop it in an envelope with a SAE to the value of 28p and send it to -

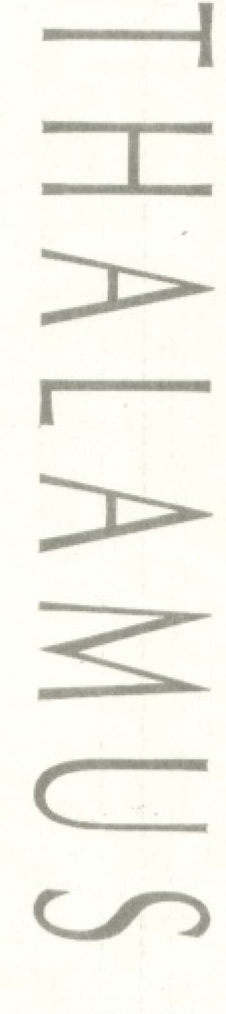
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and within a few days a working copy will be winging its way your-house-wards. If you think you have a problem which you think can be solved over the dog and bone, you can call the chaps at PC Wise on their Helpline: (0685) 350505 between 10.30 am and 12.30 pm on weekdays.

The Not-So-Small Print
1. Whilst we here at The One make every effort to check the coverdisks for all known viruses, we can accept no responsibility for damage caused by viruses which may have escaped our attention.
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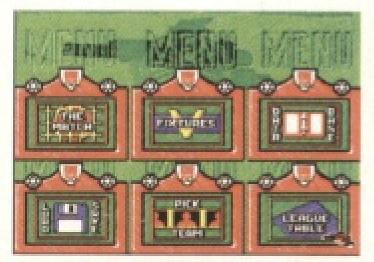
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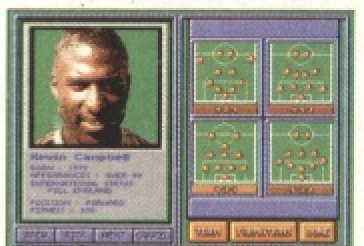
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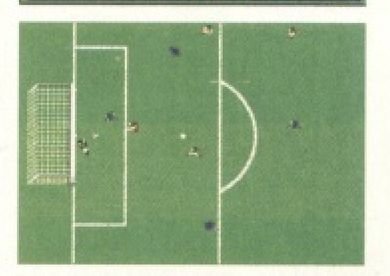
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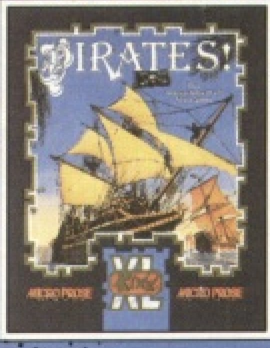
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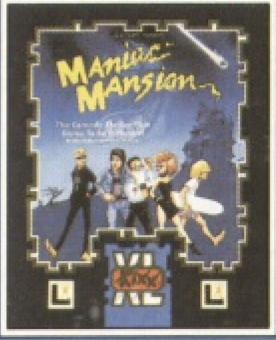


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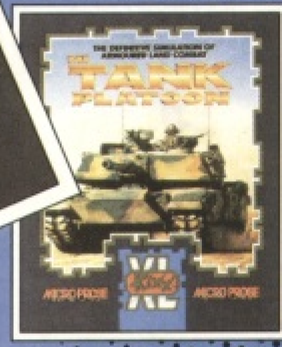


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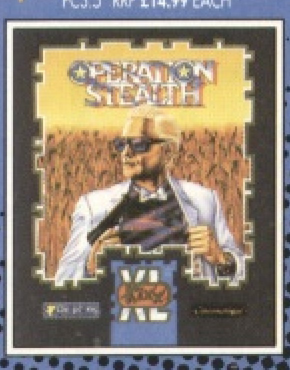


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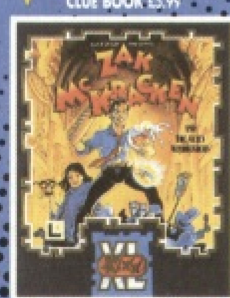


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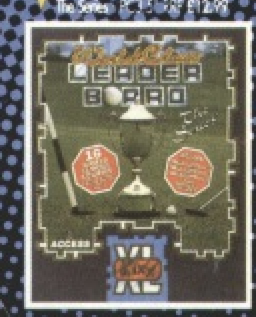


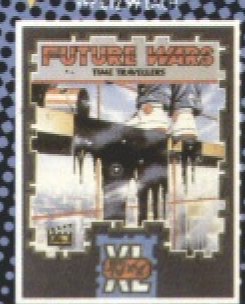
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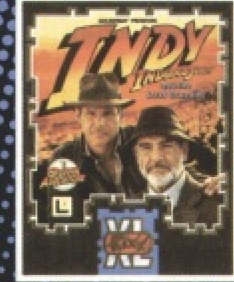


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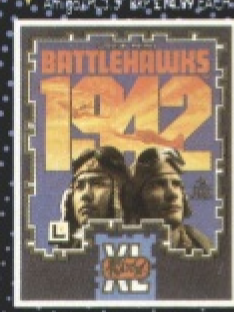


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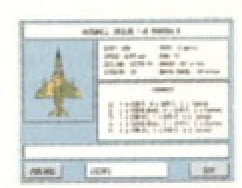
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NEWS

FIRST CLASS WAR!



Global Conflict is a wargame with a difference. It's a bit like Risk in concept, with up to six players competing for world domination by invading neutral and enemy territories, building up huge armies in the process. However, rather than playing against the computer or a bunch of mates gathered around the keyboard you play against total strangers who could be anywhere else in the country or even the world!

It works like this, basically - The game is played in turns. Each player gives out orders to his troops and then saves these orders to disk. This disk is the mailed to Quantum Software, the game's creators, who collate all the players' orders. The results of your orders and those of your opponents are calculated and saved onto the disk, which is then sent back to you so you can update your personal game. And so it carries on, turn by turn, until someone is announced the victor.

The game costs £12.99, for which you receive a copy of the game, a manual and two free turns. Each turn after that will cost £2.95. To add a bit of spice to the pot there's a cheque for £500 waiting for the player who wins the first game of Global Conflict. It looks like great fun but our guess is it could all get a bit costly. Still, if you're interested why not give Quantum Software a bell on: (0524) 841616.

INTELLIGENCE REPORT	MILITARY PURCHASE	TROOP DEPLOYMENT
TROOP MOVEMENT	AIR OFFENSIVE	GROUND OFFENSIVE
ARMAMENT DATA	PLAYERS MESSAGES	END TURN



COMMODORE'S SUPERB ANNUS

1992 will go down as a good year for Commodore, the company having been responsible for 18.9% of all home computers sold in the UK during the year according to market share auditor Dataquest. That's more than any other manufacturer and double the number sold by 'Big Blue' IBM, who achieved second place with just 7.9%.

Sales for the last quarter of 1992 were even better, with Commodore achieving 27.3% share, again followed by IBM with 10.7%. This was achieved thanks to good sales of 200,000 for the A600 and a phenomenal 44,000 for the A1200 - not bad for an all-new machine released less than two months before the end of the year. Sales for the Amiga range over the whole of the year totalled 390,000.

Commenting on the figures Kelly Sumner said, "These figures show that Commodore dominates the home computer market in the UK. It's a position we've held for many years and one which, thanks to a whole new range of Amigas, we expect to maintain."



LORE MASTER!

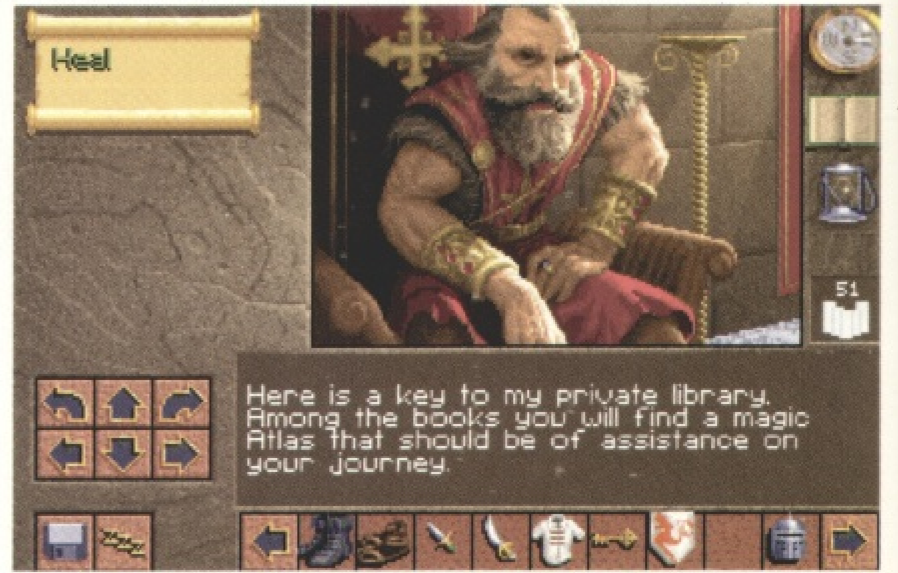


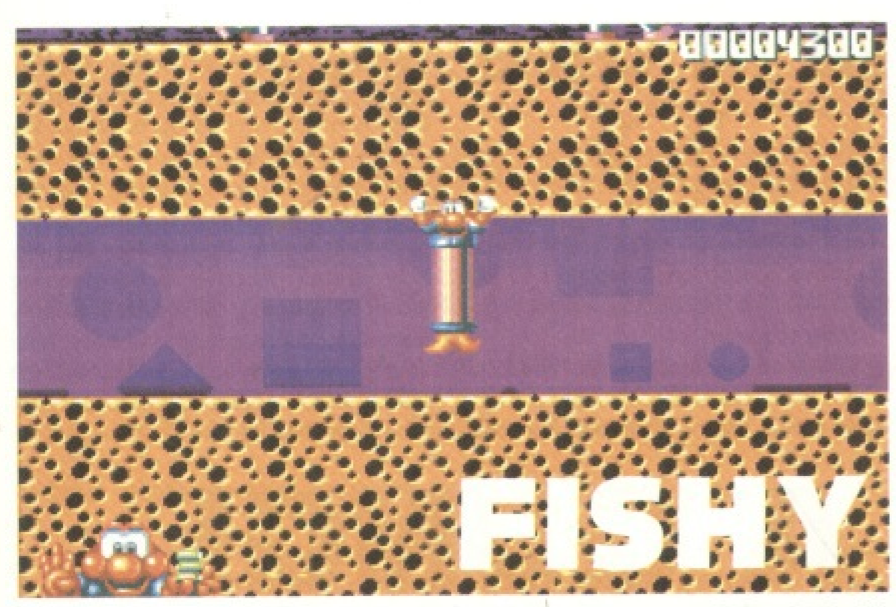
Okay, first the bad new: Eye of the Beholder 3 will definitely NOT be coming out on Amiga. And now the good news: Lands O' Lore will be! "What's Lands O' Lore and why should I be so excited about it?" asks the Beholder fan. Well, Lands O' Lore is being developed by Westwood Studios, the development team who were responsible for Beholders 1 and 2 and also Legend Of Kyrandia.

Apparently the story has it that Scotia, an evil witch hag, is trying to take over the usual medieval-type world. So a band of doughty adventurers is sent out to locate the Truth Stone, the only thing that can stop the witch's power spree. Okay so it might not sound very original in plot but it's certainly looking like RPG-wise it'll be something of a step forward.

The player builds his team of adventurers from seven characters, but rather than being wizards or fighters or thieves from the start, they'll develop during the game according to the player's whims. Thus, if you like casting spells your characters will become magicians whereas if you like heavy-duty swordplay then they'll turn into warriors. Get the idea?

It's early days yet but Westwood are promising MORE art, MORE animation, MORE detail, MORE sound (with speech from professional actors - as opposed to unprofessional actors, presumably) and MORE innovations. It'll also be MORE involving and rewarding too, so they say. What all this will mean to the disk count is anybody's guess, but we think there will probably be MORE. Expect to see Lands O' Lore around the the end of the year, from Virgin Games.





FISHY GOINGS-ON

Millennium have announced the imminent release of more James Pond adventures for the A1200. As regular readers will already be know Pond is already scheduled to appear on the A1200 in his next adventure James Pond 3: Operation Starfish (which, incidentally, has now been pushed back to September release).

However, at the recent ECTS Millennium revealed that both the original James Pond and its sequel Robocod will be enhanced for the A1200 and released around June time. Quite why these games are appearing so quickly (and with so little warning) is unknown, but presumably it's got something to do with the fact that the two games are already being converted onto PC and console, so therefore it's no big deal porting the already-enhanced graphics across to the A1200. Look out for reviews in the Updates section soon.

SEXY CHICK

You may or may not have read Gary's European Computer Trade Show, erm, show report just yet but we thought you'd be interested in seeing pictorial evidence of Alfred Chicken's exploits anyway. Mindscape employed a poor geezer (as in 'unfortunate', not 'got no money') to wander around the show dressed as the poultry star and drum up interest for the official launch down in their hospitality suite. We know we did some news on this last month, but we've got some screenshots now and we're sure you're simply gagging to see them.

Programmed by Twilight, the coders behind Mega Twins and Video Kid, Alfred Chicken features eleven levels of chicken-related mayhem in a world populated by the evil Meka-Chickens. These fowl creatures have kidnapped someone called Billy Egg and are about to perform some evil cloning experiments on him. Alfred has to use his chicken-like abilities (which includes destroying them with his super-tough beak) to rescue Billy and destroy as many Meka-Chickens as possible. Sounds groovy, eh?

The early demo versions distributed to the journos at the show are moving rather nicely, but there's still a long way to go before its release in September.

Mindscape are sure that Alfred is going to be the next big thing so look out for loads of pre-release hype and stuff like that in between now and the Summer. Look out for Work In Progresses, Previews and all the usual stuff in the near future.





I'LL NAME THAT TUNE IN ONE

Da, Da, Da, dum dum dum. Go on, bet you don't know what that is. Time's running out... I'm sorry, I have to accept your first answer. It is, of course, the excellent title music from Team 17's Project X, written by Allister Brimble. Just the sort of music to smooch to, I think you'll agree.

And now you can smooch in the car, in the garden, along the street, on the beach... anywhere, as long as you have a Compact Disk player and a copy of Allister's brilliant CD, entitled Sounds Digital. It contains three Amiga tunes (Project X, Assassin and Full Contact) along with eight other tracks, all of which were composed and mixed at Allister's home studio (flash git) using the latest synthesizer technology, or so it says here.

If you fancy your own copy, then send a cheque or postal order (made out to Allister Brimble, presumably) for £10.99 to CD OFFER, Hill House, Lapford, Credition, Devon, EX17 6QE and Allister will send one to you 'straight away'.

Dave and I usually argue like crazy over who takes the freebies home and even more so over anything musical. You should have heard the language that was being thrown around the office when The Chaos Engine music turned up on vinyl. We didn't speak for weeks when only one copy of The Lemmings record arrived and Dave pulled rank in order to take it home. I'd just like to publicly thank Allister for releasing Sound Digital on Compact Disk only because, as regular viewers will know, Dave bought a cheap CD player which doesn't work and therefore I win by default.

GOING FOR A GONG!

On Sunday April 4th the European Computer Trade Show Awards 1993 were held at the Limelight Club in London. The ceremony, hosted by stars of ITV's Bad Influence Violet Berlin, apparently had "tensions and triumphs to rival the Oscar ceremony itself". That's what the press release says, anyway, so I guess we'll have to take their word for it. Those winners then...

BEST SOUNDTRACK: Monkey Island 2: LeChuck's Revenge - US Gold (popular choice there, especially with Dave).

BEST EDUCATION/PRODUCTIVITY PACKAGE: Where In The World Is Carmen Sandiego? - Electronic Arts (mmmm, fashinating).

BEST ROLE-PLAYING/ADVENTURE GAME: Monkey Island 2: LeChuck's Revenge - US Gold (Dave now in fits of pleasure).

BEST GRAPHICS: Alone In The Dark - Infogrames (not coming out on the Amiga for no good reason).

BEST SIMULATION: F1 Grand Prix - MicroProse (no contest really).

COMPUTE! AWARD: Links 386 Pro - Access (shows you what sort of readers Compute! must have).

LOG-IN AWARD: Alone In The Dark - Infogrames (still not coming out on Amiga and still for no good reason).

BEST ACTION/ARCADE GAME: Streetfighter 2 - Capcom (because you can do the Dragon Punch, apparently).

ITALIAN GAME OF THE YEAR: Streetfighter 2 - Capcom (too much pasta much have gone to their brains).

SPANISH GAME OF THE YEAR: Indiana Jones and the Fate of Atlantis - US Gold (that's more like it).

FRENCH GAME OF THE YEAR: Alone In The Dark - Infogrames (French company, you see?).

GERMAN GAME OF THE YEAR: Monkey Island 2: LeChuck's Revenge - US Gold (isn't that enough tokenism, yet?).

GOING LIVE! VIEWERS AWARD: Sonic 2 - Sega (mmm, surprise vote from the kids, there).

MOST ORIGINAL GAME: Alone In The Dark - Infogrames (you really ought to write to Infogrames and tell them to do it, you know).

BEST COMPUTER GAME: Indiana Jones and the Fate of Atlantis - US Gold (presumably all the voters had hard drives).



BEST VIDEO GAME: Streetfighter 2 - Capcom (oh, please).

BEST HARDWARE: Super Nintendo - Nintendo (shurely 'A1200'?).

OVERALL GAME OF THE YEAR: Streetfighter 2 - Capcom (you what?).

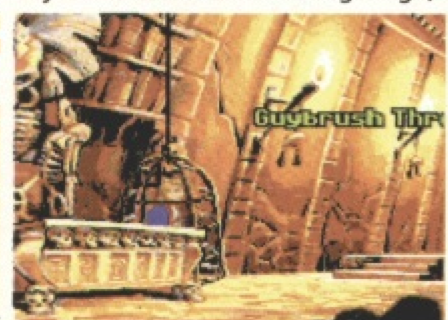
SOFTWARE PUBLISHER OF THE YEAR: Electronic Arts (fair enough).



JOYSTICKS ARE GO-LDEN!

As you can tell, the ECTS Awards are voted for by the bods in the software industry, hence the proliferation of those awful console things. But now here's your chance to redress the balance by voting for the Golden Joysticks Awards 1993. The Joysticks are the most important awards handed out each year, because they're voted for by YOU, the games-playing public.

Listed below are the categories, along with some potential nominations selected by us at The One. Remember, however, that you don't have to listen to us and you can put down whatever you want, so long as your nomination was released at some point during 1992 (so don't put down something dim like The Secret of Monkey Island which came out ages ago).



THE GOLDEN JOYSTICK AWARDS 1993

Please fill in this form and send it to: The Golden Joystick Awards 1993, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. The Awards are held at a swanky posh place towards the end of May, so try to get your votes in soon. And remember, every vote counts so use them wisely.

(1) BEST COMPUTER SIMULATION: ....
(Possible nominations: Vroom, MicroProse Golf, Pacific Islands, Pinball Dreams, Archer Maclean's Pool.)

(2) BEST LICENSED COMPUTER GAME: ....
(Possible nominations: Streetfighter 2, The Addams Family, Hook, Indiana Jones IV, John Madden Football.)

(3) BEST ORIGINAL COMPUTER GAME: ....
(Possible nominations: Monkey Island 2, Legend of Kyrandia, Wizkid, Sensible Soccer V1.1, Project-X)

(4) COMPUTER GAME OF THE YEAR: ....
(Possible nominations: Sensible Soccer V1.1, Project-X, Monkey Island 2, Indiana Jones IV, Zool.)

(5) SOFTWARE HOUSE OF THE YEAR: ....
(Possible nominations: Renegade, Electronic Arts, Gremlin, US Gold, Ocean, Thalion.)

(6) PROGRAMMERS/DEVELOPERS OF THE YEAR: ....
(Possible nominations: Archer Maclean, Andrew Braybrook, Bitmap Brothers, Sensible Software, Nick Pelling.)

(7) PROMOTION/ADVERTISING CAMPAIGN OF THE YEAR: ....
(Possible nominations: Ocean, US Gold, Renegade, Virgin Games, Team 17.)

(8) EMAP IMAGES SERVICES TO THE INDUSTRY AWARD: ....
(This is a special award given to those who have contributed something extraordinary to the world of software. Possible nominations: Commodore UK, Sensible Software, Archer Maclean, Andrew Braybrook, Peter Molyneux, The One team, the list goes on.)

The Blitter

You want gossip? You got it! You want scandal? You got it! You want nice, family-orientated stories? Sorry, no chance! Once again the fearless Blitter shows you the dark and seedy side of the software scene...

• In these days, as the software industry tries desperately to grow up and present a 'professional' face to the watching world, it's getting harder and harder for The Blitter to find tiny titbits of gossip to keep his faithful and admiring public happy. So thank goodness, then, for Blitter regulars Paul Millar and Ian Richardson of Ocean, who still fly in the face of what is considered 'proper behaviour' of top-ranking executives in a major software house. Goodness knows what old Blitter would have to do if these two ever grew up... make the stories up, probably.

Anyway, this month's tale from the beerbank centres around the awards ceremony held on the Sunday night of the European Computer Trade Show. Once the trifling matter of who'd actually won the gongs was sorted out, the evening's main event started, which was (of course) heavy-duty drinking to a quite disgusting degree. Paul and Ian, Beer Brothers that they are, supped heartily and, as the festivities drew to a close in the early hours of Monday morning, eventually found themselves taxi-less in the heart of darkest London.

Spotting an all-night café, and feeling in need of some solid food to counteract the effects of the ale, the two entered and ordered hearty fry-ups which they downed hungrily. It was only after they had consumed the life-restoring nosh that they noticed the seedy down-and-out nature of their fellow diners. Suffice to say, they were none to impressed with the besuited new additions to their merry gang. However, Paul and Ian soon broke the ice by singing a medley of popular East End ditties and dancing on the tables.

In fact, things were going so well that big-hearted Ian decided to invite his new-found chums back to his hotel for more drinks, but unfortunately told them that they'd have to get their own taxi because he couldn't bear to share one with them because of the smell. Obviously Ian's down-on-their-luck companions could barely scrape together the price of a cup of tea, let alone the fare for a taxi across town, so eventually the boys tearfully parted company...

• They say that no matter how sad you think you are there's always somebody sadder. But one can't help feeling that Dan Slingsby, editor of The One's sister magazine CU Amiga, would have to look very hard to find that person. For Dan has a hopeless crush on Sarah Greene, currently presenter on BBC 1's Saturday morning kids' show Going Live!.

Nothing much wrong with that, you may think. But here's the really sad part. So besotted was Dan with Ms Greene that he'd had actually recorded her last appearance on Blue Peter and stored it away in a safe place for posterity. One day, when he plopped the tape in his video so that he could relive those magical golden moments once again, he discovered to his horror that somebody had recorded over it... Isn't that tragic, in every sense?

• Blit! Blit!

STRIPTEASERS

...Top software developers Maelstrom have been signed up by Domark for a series of future projects which remain a closely guarded secret. Mike Singleton, the boss of Maelstrom, was reportedly "delighted" with the deal, and why shouldn't he be?...

...No Second Prize 2 is go! The sequel to the smash hit Amiga bike racer is due to start development any day now and is based around the World Motorcycle Championships. You'll also be able to compete in the Isle of Man TT as well. More news as and when...

...Team 17 are preparing Project-X for budget release. As with Alien Breed, it won't be a simple matter of repackaging the disks in a smaller box. Instead, Team 17's coders are rejigging the game to make it slightly easier, mainly by virtue of the fact that you now won't lose your power-ups when you die. This will no doubt come as a relief to all those who found the original nightmarishly difficult...

....More CodeMasters news. Micro Machines is coming to the Amiga. Something of a runaway success when originally release on Megadrive, scoring in the region of 90% and greater, the game is expected to do much the same sort of business when released on the Commodore machine early this Summer. Expect a price in the region of £19.99...

...Hot news just in on the Fax. Andy Wilton, Bob Wade and Andy Smith, who are about the only good people Future Publishing used to have working for them, have left and set up their own software publishing company. Called Asylum, they'll produce "high quality games", with the majority of their titles leading on the Amiga.

SOCCER KID

OUR LITTLE FRIEND STOPS OFF FOR A SOFT DRINK IN THE LAND OF SUN-BED SNATCHERS......GERMANY!!!!

KRISALIS SOFTWARE LTD









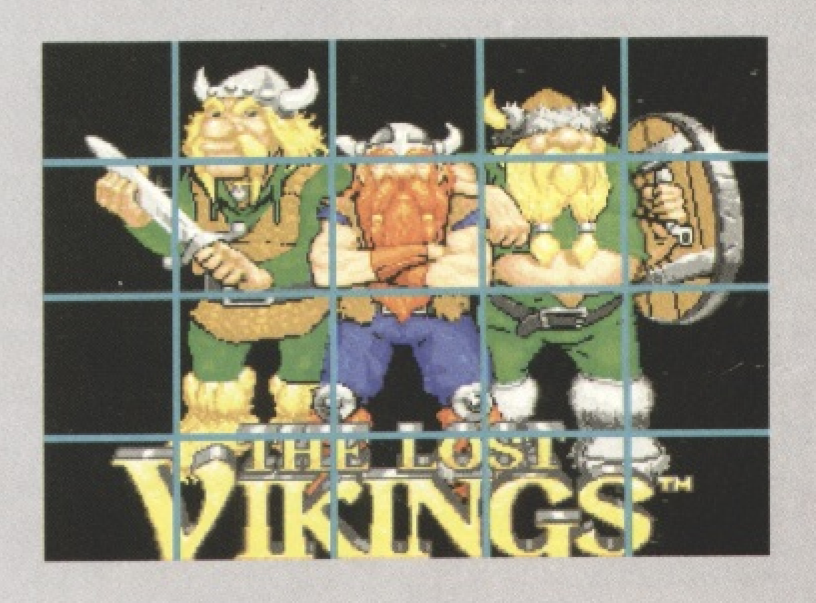
WIN!

A SAHARA ELITE MOUNTAIN BIKE WORTH £500 (nearly)

PLUS!

A Lost Vikings T-shirt and computer game for the ten not-so-lucky runners-up, all thanks to Interplay!





If you're a typical reader then no doubt by the time you read this you will have already ripped those three dazzling hunks o' plastic from the cover of this finely-crafted magazine and, as they say, 'tried them out'. If this is so then you'll have already realised what a corker The Lost Vikings looks set to be.

But if (God forbid!) you actually prefer to read the magazine first and you haven't had a chance to check out the disks yet then let me explain that The Lost Vikings is a highly-amusing arcade adventure-y sort of affair, where you have to use three comical Norsemen in various permutations to get through a massive variety of hazards. It's a bit like Gobliiins but good.

The Lost Vikings is the first fruit of the new base set up in the UK by famed American software developer Interplay, and if this little sweety is anything to go by then the future for all us Amiga gamesplayers looks extremely rosy. Following hot on the heels of The Lost Vikings will be Star Trek: The 25th Anniversary and Castles 2: Siege and Conquest (see this month's Work In Progress section), both of which will no doubt match and - yes! - maybe even surpass the fine quality of The Lost Vikings.

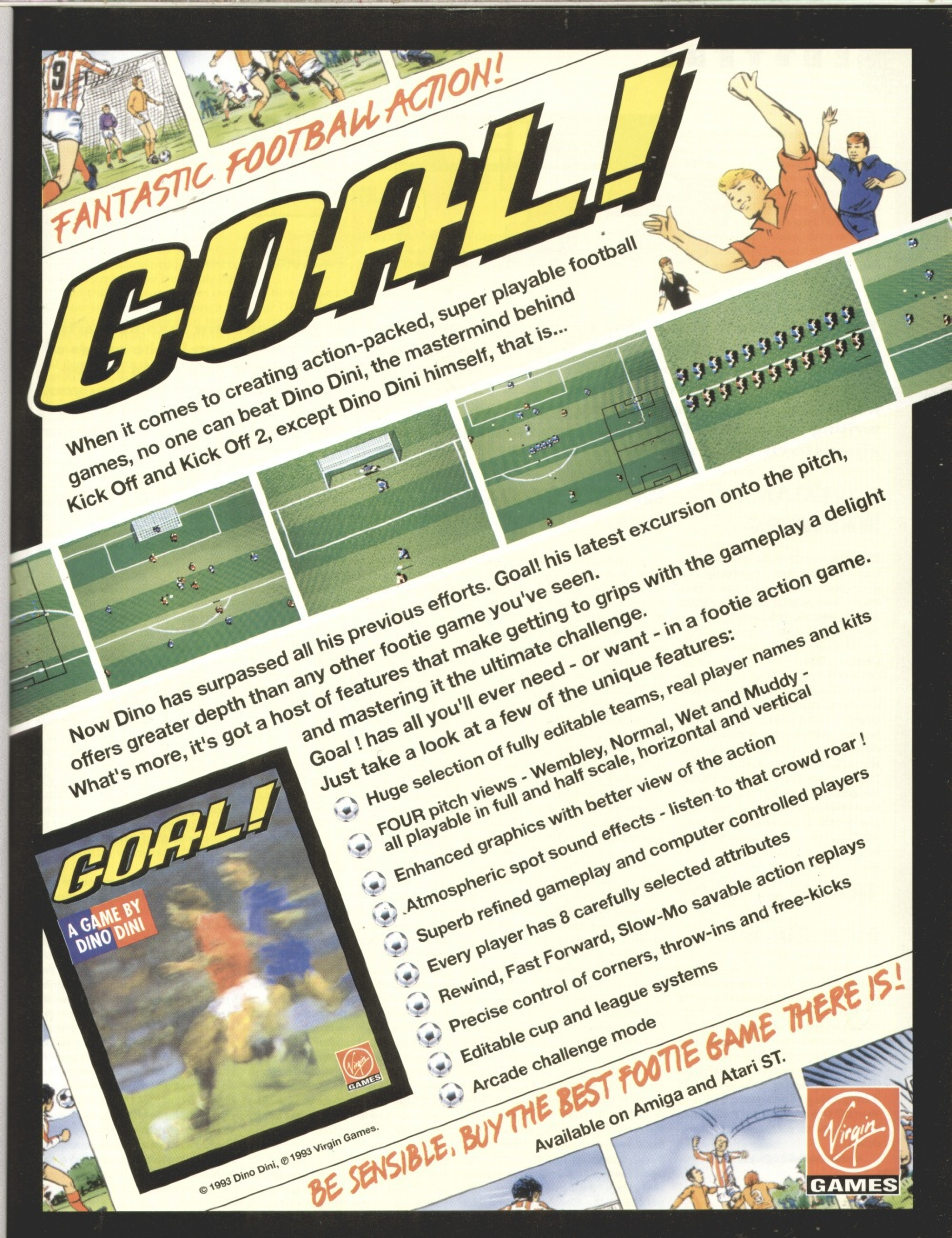
And so ecstatic are the Interplay people at (a) having such a top game like The Lost Vikings and (b) getting space on one of The One's highly-coveted coverdisks, that they've decided to run a compo for all you readers to enter. And the prize? Well, it's pretty good, actually - a Sahara Elite mountain bike worth nearly £500! The guys at Mountain Biking UK magazine reckoned it was "an extremely well-balanced bike with capabilities that way outshine its price category" so it sounds like it should be smart. The bike's made by Saracen, which is a bit like a Viking, so there's the prize/game link explained.

In addition, there are ten runner-up prizes of a Lost Vikings T-shirt (one size fits all, even Dave) and, natch, a copy of the brilliant game too. Let's face it, you can't argue with prizes like those can you?

WHAT YOU HAVE TO DO...

Look at these two picture of the heroes from The Lost Vikings. Look pretty similar don't they? But - a-ha! - we've made some slight alterations to the one on the right. What you've got to do is work out what the changes are (there's five of them, if that's any help). It's a bit like that Indiana Jones compo we did a while ago, mainly because now that Gary's left we haven't got any original ideas of our own so we're just rehashing old ones.

Now, on the back of a postcard or a sealed envelope, write down the grid references to where the alterations are (i.e. 'A1', say), along with your name and address, and send them to: Inspector Norse Compo, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. All entries must be received by May 28th 1993. The first correct entry out of the hat after that date will win the bike and the next ten will each win a runner-up prize. The Editor's decision is final, all the usual The One competition rules apply and no correspondence will be entered into.


FANTASTIC FOOTBALL ACTION!
GOAL!
When it comes to creating action-packed, super playable football games, no one can beat Dino Dini, the mastermind behind Kick Off and Kick Off 2, except Dino Dini himself, that is...
Now Dino has surpassed all his previous efforts. Goal! his latest excursion onto the pitch, offers greater depth than any other footie game you've seen.
What's more, it's got a host of features that make getting to grips with the gameplay a delight and mastering it the ultimate challenge.
Goal ! has all you'll ever need - or want - in a footie action game.
Just take a look at a few of the unique features:
Huge selection of fully editable teams, real player names and kits
FOUR pitch views - Wembley, Normal, Wet and Muddy - all playable in full and half scale, horizontal and vertical
Enhanced graphics with better view of the action
Atmospheric spot sound effects - listen to that crowd roar !
Superb refined gameplay and computer controlled players
Every player has 8 carefully selected attributes
Rewind, Fast Forward, Slow-Mo savable action replays
Precise control of corners, throw-ins and free-kicks
Editable cup and league systems
Arcade challenge mode
GOAL!
A GAME BY DINO DINI
Virgin GAMES
© 1993 Dino Dini, © 1993 Virgin Games.
BE SENSIBLE, BUY THE BEST FOOTIE GAME THERE IS!
Available on Amiga and Atari ST.
Virgin GAMES

Letters

The life of man is a short and fleeting thing. No sooner has he been born than he starts to die. So don't waste your life. Do something that will make you live on in the minds of those who follow. Something like write a letter to The One. And not only could you be forever immortalised in black and white on the printed page of this hallowed tome, you might also win a super software prize if your letter's considered particularly good. So get writing to: Letters, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU; or alternatively FAX us on: 071-972 6710.

CAVEMAN WHINGERS

Re: The letters in the March issue of The One regarding the difference in mark for Joe & Mac Caveman Ninja in The One (22%) and Amiga Action (79%).

Dear The One,
Loyalty boys, loyalty! If this pair have enough money to pop out and buy two or three computer magazines a month why should they worry about different reviews giving different scores? If their loyalty was shown to one magazine only (that is The One) they could afford to buy the games they read about and try them out for themselves. Surely, if you rate a game at 22% and they don't agree all they have to do is buy it and try it. Too many cooks spoil the broth.

S. Wright, Ilkeston.

MOB RULE!

Dear The One,
I'm writing to you because I don't know where else to turn. The Mafia are threatening me, saying that if I don't get them Legend of Kyrandia and Indiana Jones and the Fate of Atlantis they will give me a pair of concrete boots and throw me in the river Tiber. They're also saying that if they only get one game they will snap off one of my legs. I'm depending on you so please don't let me down.

Michael Chegwyn, Bedford.

Erm, sorry...

WHAT'S GOING ON?

Dear The One,
I am writing to you about your review of Team 17's excellent Body Blows. Amiga Power said a review of it wouldn't be around for three months in Issue 22 of their magazine, when up popped your lowdown a few weeks later. Now I don't mean to offend you or anything but was it the TOTALLY finished version? Or did you just slap down a few screenshots and make up the rest? I'm not questioning your integrity, it's just that it does happen a lot (mentioning no names, although 'Amiga Power' and 'Lionheart' somehow come to mind).

And another thing - why is GamesMaster so sad? Dominik Diamond, that's why. Do us a favour, Channel 4. Hire someone with an ounce of talent. And get rid of the Celebrity Challenge while you're at it. Do you really think we want to see a bunch of over-hyped gits gain some publicity by trying to be good at games (and failing miserably)? Well, I don't. More reviews than just three a week would be nice - for all formats!

Pat Wintersgill, London.

Indeed, it was the finished game (of course). We would NEVER mock-up screenshots or review a game from just screenshots - that's plain unfair to you, the reader. Basically Amiga Power just got their facts wrong. If you saw the Amiga Power that came out after the issue of The One with the review of Body Blows then you'll have seen that they reviewed the game as well. It's all a question of deadlines, really. Luckily the game was ready to review just in time to get it into the March issue and thus we beat Amiga Power to the first review. As we always seem to.

On the subject of Dominik Diamond (or plain 'Dom' as we in the bizz call him because we're such great mates and all that), I think it's time to close the book and give the poor guy a break. Alright?

CONFUSED OF ESSEX

Dear The One,
After recently selling my NES for the simple reason that I strongly object to paying around £40-50 for even the crappy games, plus the fact that I now what to have more than just a games machine, I've now decided to invest in an Amiga. Your magazine looked the most interesting on the newsagent's shelf so I bought the March issue and I'm very pleased I did.

I've decided to buy the A1200 simply because it looks a good deal. I was wondering if you could answer a few questions for me, as I'm a bit of beginner:
(1) Briefly, what makes the A1200 a more attractive buy than the other machines?
(2) I've been reading about hard drives in another magazine. Are these necessary or just useful?
(3) I've seen games being advertised as being for the Amiga. Does this mean they'll run on any Amiga?
(4) Could you recommend a few books to read for newcomers to the Amiga such as myself?
(5) And lastly the most important question. If I'm to get really serious about the Amiga (and I would like to), I need to clarify one point - it seems Amiga owners are supposed to insult Atari STs. Why is this, or are STs generally crap? A few friendly insults never hurt anyone!

Lisa Walters, Grays.

Alrighty-tighty, here we go:
(1) Where do I start? For just £100 more than an A600 you get a machine that's MUCH faster, has double the memory size and has far superior graphic modes. It's brilliant, basically.
(2) It depends. If you just want to play games and simply dabble in word-processing or something then you could probably live without a hard drive. But if you intend to get into serious applications in a big way (as you say you will be) then you would be advised to get one. Also, if you're a fan of big graphic adventures like Indiana Jones and the Fate of Atlantis then you'll find a hard drive will drastically increase your enjoyment.
(3) Not necessarily. Commodore have slightly altered the specification of every machine they've released and, because many programmers have tried to speed up their games by using shortcuts that bypass the Amiga's operating system, you'll find that some games are not compatible with all Amigas. Certainly a lot of the very old games are not compatible with, say, the A600 or the A1200, but you should find that every games released now will work with all the currently-available machines. If in doubt, ask the retailer before you buy.
(4) This isn't really our territory, sorry. We did try to call our mates upstairs on CU Amiga but they were too busy dismantling everything electronical to talk to us.
(5) Generally crap? They're completely crap!

STAR LETTER

HOW INCREDIBLY BIZARRE...

Dear The One,
For some incredibly bizarre reason, I seem to be plugging away at the keys of a decrepit old typewriter attempting to write to your also incredibly bizarre magazine. This letter is going to contain no less than ten incredibly bizarre statements/questions concerning everything from computer games to psychopathic rubber plants called Herman. How incredibly bizarre.
(1) The Lionheart compo was incredibly bizarre (and fun to enter). Do the same sort of thing again, please.
(2) How the hell do I start programming? (To me it all sounds incredibly bizarre.)
(3) I am currently saving up for two incredibly bizarre games, both of which scored over 90% in the March issue of your mag. Unfortunately, I am a little short of cash and I'm thinking of starting my own fence-creosoting business. Taking into account the recession, do you think this wise?
(4) Recently, our incredibly bizarre neighbourhood has been terrorised by a mad machette-wielding spaniel called Derek. I've tried everything to get rid of the canine pest but to no avail. This incredibly bizarre story has nothing to do with anything, though...
(5) At the weekend, I dug out my old and somewhat incredibly bizarre 48K Spectrum and played it for a laugh. What an incredibly bizarre laugh it was.
(6) Anyone considering buying Joe & Mac Caveman Ninja is utterly and incredibly bizarre, and should be shot at once. They would be well advised to invest in a set of foam-rubber kitchen utensils instead.
(7) You'll probably think this incredibly bizarre, but if you look at that baby they've got in Neighbours through a pair of 3D specs, he looks like David Upchurch (though considerably smaller). How incredibly bizarre.
(8) Those demos, Flashback and Superfrog, were incredibly bizarre and rather tasty, weren't they? More of the same, please.
(9) Have you noticed that on the incredibly bizarre poster accompanying Streetfighter 2, Blanka has two left feet? Incredibly bizarre, isn't it?
(10) Darkmere looks smart. When is the incredibly bizarre release date?

Bye, from the incredibly bizarre Neil Jack, Fife, Scotland.

P.S. Herman, the psychopathic rubber plant, was not mentioned in the above statements/questions due to copyright difficulties.
P.P.S. How incredibly bizarre.

To reply to your incredibly bizarre statements/questions one by one:
(1) By an incredibly bizarre coincidence we will be in the next month or so.
(2) Buy an assembler and learn 68000 machine code. It's not easy but it is incredibly bizarre.
(3) No, as the building trade are phasing out wooden fences and replacing them with chain-link. However, if you phone and tell use which two games you want we'll send them to you for writing your incredibly bizarre Star Letter.
(4) Thank goodness.
(5) We know it was - we heard the laugh all the way down here in London.
(6) Quite. We told 'em but they won't listen.
(7) The incredibly bizarre reason for that is because Dave IS the baby in Neighbours. Thanks to some TV magic they superimpose a shrunken version of Dave over the real baby. He doesn't get much for doing it but it all helps pay the food bills (which, for Dave, are enormous).
(8) Yes, they were good, weren't they?
(9) I bet he's crap at ballroom dancing.
(10) In the next couple of months, with any luck.

WRIGHT OR WRONG?

Dear The One,
It appears to me that after reading a couple of different magazines recently (yours included) that this Andrew Wright from Virgin Games (or so he claims) is a bit of an annoying, tedious, toffee-nosed, pompous, miserable sod as far as his comments are concerned regarding the Amiga (particularly the A1200) in the overall games market at the moment.

What he seems to forget is that not everyone want or can afford to buy a bloody incredibly expensive decent PC and all the millions of really tedious technical what-nots to go with it just to play games or do a bit of light home computing, nor does everyone want to play unbelievably boring and tedious. knuckle-chewingly painful strategy, simulation and adventure games ALL the bloody time either.

So far as I'm concerned he can stick his bloody expensive, boring PCs and compatibles (whatever that may mean) where the sun don't shine.

And no, you don't need a monitor to play Amiga games either - I'm happy enough without one. He's right about one thing, though - he IS an old humbug b*stard.

Mark, Crystal Palace.

Oh dear. I don't think you like Andrew very much, do you? Well, you need worry no longer Mark, because the Vic Reeves' aromatherapist look-alike has now started working for Sega, so you'll never have to hear his sadly misguided and poorly informed comments ever again... unless you buy a console and start reading Megatech or something, where you'll no doubt discover that he's STILL whinging on about something.

A600 BLUES

Dear The One,
The One is one of the best, if not THE best Amiga magazine. So why am I writing, you may ask? Well, although the mag is good there are a few things which I consider to be worthwhile that the magazine doesn't contain or not very well, anyway.

First, on the Contents page (in very small print) you give us readers the chance to purchase back issues. What you don't tell us is the price of this service or what each back issue actually contains. I mean, does anyone use this service? I want to buy some back issues but by no means am I giving my money away before I know what I'm getting.

Second, I have an A600 and so do many other readers. So why don't you give any indication of whether games are A500Plus or A600 compatible. I know all the new releases are, and congratulate you on giving extra information for A1200 owners, but some budget re-releases aren't always compatible since they were released ages ago before the Plus and the 600 came out. But you don't give us any indication of any problems.

Third, the reviews themselves. There should be more than one reviewer. After all, the review and the Overall mark are only based on one reviewer's opinions.

Trevor Smith, Halifax.

Some good points, Trevor. To answer your first one, you're correct in saying that there ought to be some sort of explanation of what's in previous issues - we'll try to sort something out soon.

And, yes, there should be some sort of indicator as to which budget games work on, say, an A1200 and which don't - again, we'll try to sort that out soon.

Finally, although only one person actually writes each review, everyone has a look at a given game and the final mark printed is a general consensus agreement by the whole team. Fair enough?

WHAT A 'NANA!

Dear The One,
First I would just like to say that Matthew Edmonds who wrote to you in March about Sensisoccer is speaking utter crap. Sensisoccer is brilliant and beat the pants off Kick Off 2.

Second, I have I quick question for you. I remember reading last year sometime that the computer game featured in Chris Rea's video to God's Great Banana Skin was going to be bought up by some major software company and released. Is this true? Please tell me because I thought it looked quite good.

Matthew Soden, Farnham.

Are you serious?



NUMBER 6 PART 2

Dear The One,
Anybody who recently read my hypothesis about a possible CD monopoly must have seen both the humour and serious side about the whole computer industry. Who would've thought after the rise and fall of the Atari 2600 and similar console-ish products of the 80s that the whole country, if not most of the world, would be engulfed in what can only be described as 'console frenzy'?

It's easy to criticise the price of certain cartridge games, but the argument cuts both ways. Take, for example, the most-hyped console game of the 90s, Street Fighter 2. I would defy anybody not to question the astronomical price tag of £65. This can be put into perspective, though. How many of the people who bought this game have played the same game in the arcades? And how many times, on average, do they continue to play it each week?

If you consider the average price at 50p per game, the Street Fighter 2 junky only has to play it on 130 separate occasions for the cartridge price to be achieved. I would say that this figure has been long surpassed by many arcade players. Day after day, week after week, these sad 'fashion victims' hammer out the buttons in their local arcade, not realising how much they're spending. It soon adds up.

Back to the console version. Granted that the machine to play the game on costs about £100, but it isn't limited to one single game. There are numerous alternatives. Does this mean that £65 is a reasonable price to pay? Well, you should make up your own mind judging on the amount of enjoyment you can get out of a single game.

How does this affect the Amiga market you may well ask? Hopefully the majority of people within the industry believe that 'Top Bods' will exercise caution when pricing their forthcoming CD-ROM titles. They should undoubtedly appreciate that the consumer will have to purchase some sort of new hardware. This will cost at least £200 depending on spec. Each title's cost should be dependent on the quality of the product and, of course, the discretion of the individual software house.

This is where the demise of the current console corporation giants will come. As they continue to try and keep a stranglehold on the software released, so they are discouraging many talented individuals and companies from entering into this thriving business.

If common sense prevails, the Amiga software industry will steer well clear of a similar predicament. After all, there is a solid base of highly-talented programmers, animators, artists, etc, within the scene, whose enthusiasm and commitment are often taken for granted. Also the ever-expanding PD and demo scene, which highlights the number of talented (and those not so gifted) people from all over the world. This, alongside the recent release of the A1200, surely places Commodore at the forefront of the whole industry?

Together with support from everyone, we will overcome this 'trendy' console phase. Let's not spoil it for the quick profit! We live in a greedy, self-obsessed society, where it is seen as acceptable to want... want... want...

The Prisoner.

You've made some interesting points, Number 6, but I think some of your viewpoints are a little naive. You seem to think is that software companies don't want to produce console software. What you forget is that, at the end of the day, the software industry is all about making money. And there's a lot of money in consoles.

True, there are a lot of people striving to create new, exciting, innovative and unique stuff (take Bullfrog, for example) but the bottom line is to make a profit. Software companies will produce games for any system - computer, console, CD or whatever - as long as there's money to be made.

There's still a lot of money to be made on Amiga. Not, perhaps, quite as much as on the Super NES or Megadrive, but still a reasonable and not insignificant amount. And for that reason and some of the others you've described you can feel confident that the Amiga is going to be around for a long,-long time yet.

CHEAT, CHEAT, NEVER BEAT!

Dear The One,
After rampaging through the March edition of your mag, I felt I had to write in protest at an ever-increasing tend in computer game players and competitive persons worldwide. I refer in particular to the indulgence of Dr David's Games Surgery given to lazy, don't-want-to-try-harder CHEATS!

Now can you, at the expense of honest game enquiries, give these easybeats the space to brazenly ask for cheats purely because "I can't get very far into the game" - Graham Davies, Cardiff. I ask of Graham: How would the Welsh Dragons have fared against England recently with an attitude like that?

And what of Carl Nugent, Brixton, "wondering if there any infinite energy cheats"? I ask of him: When the going gets tough, what do you do? Whinge and whimper that it's too hard, I don't like a challenge, give me a cheat before I fill my shreddies?

You lads at The One pander to the whims of these spineless characters while pontificating about software piracy, Surely, offering blatant short cuts are ruining the play/lastability of a game, leaving the punter feeling short-changed and wishing he'd pirated the bloody thing?

Don't get me wrong, we all need some help and encouragement at times, and in most of your reviews and comments you manage subtle assistance without giving away a game's innermost secrets. But speaking as a champion of the no-cheat, no-drug-abuse, no-gain-without-pain cause, I demand that you stop promoting the use of cheats before the games-playing universe becomes a haven for gutless, don't-want-to-try, mindless, morally-warped Ben Johnsons!!!

Martin 'Never cheated In My Life' Mullen, Darlington.

Well, you're being a bit unfair don't you think, Martin? Unfortunately, not everyone is blessed with your God-given and God-like games-playing skills and, as you say, "need some help at times". If somebody's been playing a game for ages and just can't progress, even after months of trying, isn't a little harsh to deny them a cheat code so they can see the end of a game they've paid £25 for just because you think it's "spineless"? And remember, people don't have to type in the cheats if they don't want to. What do other readers think? Should we stop printing cheats? Should Dr David hang up his stethoscope for the last time and retire?

OH, REALLY!

Dear The One,
I would like to introduce a new idea to your magazine. As it stands the magazine is very good, but it does have one thing missing that most of the others seem to have. "What is it?" I can hear you all crying! (I can't hear anything - Ed.) Please tell us! (Please get on with it - Ed.)

It's a Classifieds page, where all us Amiga owners who want to upgrade to the new A1200 (and I think that most of us do want to do that) can advertise our old equipment to potential buyers. This would benefit us as we could shift our old machines to help pay for the new ones and you could charge a SMALL sum of money for rendering your services. We could specify how long we wanted the ad to run for, size of ad, etc... and you, in your infinite wisdom, could charge accordingly.

Now, as I thought of this idea, how about letting me have a free ad! Oh go on! Well, here it is anyway... (I'm afraid we had to cut you letter a bit here for reasons of length - Ed.)

And now onto a matter of grave importance. Your little gag about X-Wing on the Amiga wasn't all that funny. At least, not for a friend of mine who, on hearing the news, rushed out and gave away all of his games in a fit of joyous madness, only to realise then that it was all a joke! He now has no games and no money to replace them. I hope you all feel pleased with yourselves! Just a little sob story for you!

Right. That's it from me now...

Alex Warren, Swindon.

Mmm, yeah, not a bad idea, I suppose. The only problems we've had in the past is that some unscrupulous types use these Classified columns to set up games swapping/copying rings across the country which, as we all know, is very naughty. However, I suppose it wouldn't be too hard to spot people who are up to that sort of malarkey and weed them out. What do other readers think? Would you like a Classified column? Write in and tell us!

As for your friend giving away all his games after he read our little 'April Fool' joke about X-Wing, is he entirely sane? We think not...

TWICE THE EFFORT

Dear The One,
I own an A1200 and I don't feel your tiny A1200 Verdict is enough. Why not do two reviews for each game, one on the 'normal' Amiga and one for the 'Super' Amiga? I begrudge having to read so much text about the game on the bog-standard machine and then only get a little bit about it on mine.

Simon Bennett, Moordown.

That's it, I give up. What a stooopid idea. The simple (and I suppose I've got to make it simple for you, Simon) reason is that there just aren't enough differences in most games to warrant such a wastage of space. When A1200-only or A1200-first games come along, then you'll see full A1200 reviews. Until then... no.



A BREED APART

You've waited. Oh, how you've waited. And now it's coming. Bigger, better and blastier than ever before. Team 17's Alien Breed 2. The story starts here...

It's hard to believe now but there was a time when if you'd mentioned the name 'Team 17' people would've thought you were talking about some obscure indie pop band. But with their first major release in the May of 1991 the company established an immediate reputation for no-nonsense, arcade-quality games. Since those early days the Wakefield software developers have gone from strength to strength, with a string of games that were major hits with both critics and punters alike. And now, two years down the line, the same team are preparing to create a super-sequel to the game that started it all: Alien Breed.

You could argue that, in a sense, we've already had a sequel, Alien Breed '92: Special Edition, but that was essentially a rehash of the first game, with new map layouts and a slightly tighter approach to the game design. Alien Breed 2, however, promises to completely new in every way, with new gameplay, new graphics, new sound and even a new development machine, the A1200.

> **"I'd really like the players to not be able to relax [while playing Alien Breed 2]. I'd love it if a player soiled his underwear while playing!"**
>
> **Martyn Brown, Team 17.**

Once again Andreas Tadic, Rico Holmes and Allister Brimble, the original Alien Breed coder, graphic artist and music maestro respectively, are in the driving seat, with the whole project being overseen by the irrepressible Martyn Brown. As from next month in The One, you can read the EXCLUSIVE Alien Breed 2 development diary which will, month by month and in the team's own slightly-garbled words, detail in full the sweat, tears and sheer hard work that goes into producing a major Amiga game.

This month, however, to kick things off we talked to Martyn about his hopes and - yes! - fears for Alien Breed 2...



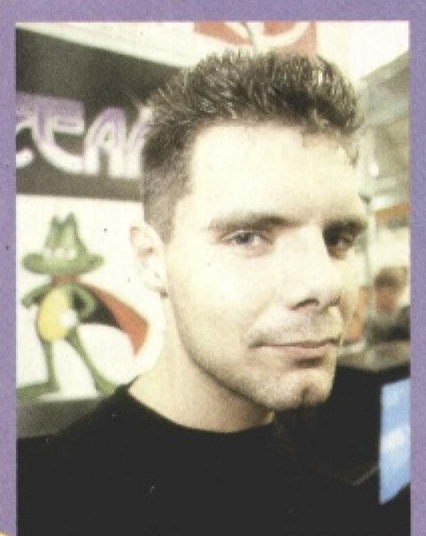
Well, here it is then - the first screenshot from Alien Breed 2 in development. Where are the aliens, though?

The obvious questions (and I slightly stupid one at that, given Alien Breed's success) is: why Alien Breed 2? "Basically because doing Alien Breed 3 would be a silly idea..." Now come on, Martyn, play the game... "Actually we had always wanted to do a full (and by 'full' I mean a complete rewrite) sequel, not like what we did the the Special Edition.

"We've had a massive amount of feedback about the original game and the Special Edition and I suppose we're here to satisfy the demand of players and believe me there's a lot of demand! Also, we're completely sick of non-shoot-'em-ups after spending a year on 'that bloody frog'! Breed has always been one of our favourite projects and it also seems that a lot of people still value it as our best game, although I could disagree easily."

What are you hoping to achieve with Alien Breed 2? "We want the players to get involved and just enjoy it, more so than they did with the original, which - judging by the demand - is going to be tough but I think we have a number of features, particularly on the A1200 version, which will be enough to make people say 'Yes... this is good stuff.' The overall game will be about 500% bigger than the original Alien Breed and three times the size of the Special Edition, maybe bigger. Certainly it's going to be a real challenge to 'Breed vets!.

Is the plot different, or is it basically more of the same killing things in a space station? "I don't want to go too deeply into the plot just now but we're happy that it's a very good story and will work very well - it's certainly not a case of improving the original and just strapping on a plot," says Martyn. "Basically it revolves around a colonised planet and all sorts of weird happenings. This planet has one centre comprised of three buildings; a civilian unit, a military installation and a science installation.



Hello gorgeous! It's Andreas Tadic, AB2 programmer.

"You have missions according to each and these must be completed before you can access other missions. The buildings are linked by a concourse and one of the buildings provides a bridge over a ravine in the planet's surface which ordinarily cannot be crossed. Once over the ravine you make your way across the planet and then into the actual planet's subterranea. Then a quite shocking part of the plot is revealed and all hell breaks loose!"

What do you feel were Alien Breed's weak points, and how are these going to be rectified in Alien Breed 2? "The original game was far too small and far too linear," admits Martyn. "It had major gameplay flaws, which is easy to say looking at a game which is two years old in design. I think we rectified a lot of the problems in the Special Edition, but we still think there's lots of room for improvement.

"The linear thing isn't an easy case to argue as we've found that a large percentage of players prefer to be 'pushed' through games and not have to think about where to go. The maps in Alien Breed tend to do a bit of both so I think that's okay. In the original we had maps that had to be completed in order and although we will have similar in the second there will be parts of the game where you'll be able to go through a various building's various levels in any order.

"Lack of variety was also a weak spot and this will be improved a lot in the sequel. The player sprites were quite weak and we will improve those too. From a technical viewpoint we can do a lot with the game, add much more action, better weapons and so on so it will look and feel much better and more action-packed than ever before.

It's Rico Holmes, AB2 graphic artists, trying to strike a cool pose at the European Computer Trade Show last April.

So the game isn't going to be divided into levels like the first game? "Some of the missions are open in that you must search a number of levels/maps to complete the missions," explains Martyn, "whereas other quests will take you through set maps like the original. Some areas will be open planet areas where you have a set time to activate something or at least reach a departure zone."

What sorts of aliens can we expect? "There will be many different aliens, unlike the original - which was a weakness, I suppose," says Martyn. "Some will be big, some will

OH DEAR!

Just to give you an idea of what you can expect from Team 17's Alien Breed 2: Diary Of A Game, Martyn provided us with this example. It's all about the boys' adventures leading up to the first day at the European Computer Trade Show. We would like to remind readers that getting drunk and unruly is neither big, hard or clever, though it can be funny to read about...

Saturday April 3rd 1993.

7.45am
Team 17 set off from Wakefield in one car (a Ford Granada) and a big olive-coloured van full of all the techy bits for the show. We arrange to meet at Woolley Services on the M1 so that we don't lose each other on the way down and therefore not arrive at the ECTS at different times.

8.15am
At Woolley Services. We have arrived but the van hasn't. Plan A already down the pan. Unfortunately we thought it was fool-proof and we never made a Plan B. Everyone says "Soddit!" loudly and gets in the car. We head off down to London preparing for unorganised chaos.

9.30am
After passing the Sheffield area on the M1, I don my Leeds Utd top and practice my hand signals to the many coaches and cars from Sheffield heading towards the Sheffield Wednesday-Sheffield United FA Cup Semi-final. This proves to be sufficiently amusing for the rest of the journey. Stopped for a rip-off £5 breakfast and didn't get any toast. Practised even more vulgar hand signals to the woman serving breakfasts on the way out.

12.30pm
Arrived at loading bay for the show, our van full of equipment is nowhere to be seen. We watched Tom Watson of Renegade unload his van (erm, Fiesta).

2.00pm
Our van arrives.

3.30pm
Our van manages to park near the loading bay.

4.00pm
Watch the Grand National debacle on our stand, surrounded by lots of other software houses who hadn't thought of bringing a TV to watch the National. Swear and chunter for a few hours about the waste of time it was bringing a TV all the way down.

8.00pm
Stand is complete, we head back to the hotel... but not for long. We hit the George pub in Hampstead and enjoy its wares. Discover the delights of a local Kentucky then hit the hotel bar...

Sunday April 4th 1993.

1.30am
Ernie, the ace 90-year-old barman fom Bradford (who works in the hotel), decides to say "Time!' and we have to retire to our rooms.

4.00am
Run around the hotel in boxer-shorts making silly noises and ordering £5 breakfasts for unlucky people in random rooms. Attempt to climb onto the hotel roof. Fail. Turn TV volume full up in order to receive a complaint from the people next door. Attempt to use the room's trouser press to straighten my trousers whilst still wearing them. Fail miserably.

6.30am
Fall asleep at last.

7.30am
Alarms goes. Time to get ready for the first day of the ECTS show...



be fast, some will have Predator-like stealth shields, some will morph from inanimate objects and some will be wall-mounted military hardware. Renegade humanoids, androids and other creatures may also play a large part.

"Obviously how they attack will depend on their own characteristics - they certainly won't be as thick as those in Alien Breed! Those aliens were a bit of a hoot and deserved to be blasted! I prefer to play Alien Breed in the 'fast alien' mode because they're so unpredictable and move very creepily, a bit like spiders. It really sh*ts you up when you're playing and that's what I want for the sequel - I'd really like the players to not be able to relax. I'd love it if a player soiled his underwear while playing!"

So what sort of impressive technical jiggery-pokery can we hope to see? "On the A1200 (which is the first machine the game is being developed for) it will be incredible," enthuses Martyn. "Andreas is hoping to develop a Sprite Playfield which in layman's terms means that everything is going to move like lightning! It also means we might (and I mean might!) even consider doing parallax and stuff like that, which is odd because we never usually bother with it as it's only a flash effect after all.

"Background colour-wise it's looking like we'll use just 128 colours on the A1200 because we simply don't need 256. Rico's style means that he usually does monochromatic work and there's only so many shades he needs. We might do a 262,000-colour HAM 8 screen just to show off. Using the sprite playfield idea we can use the maximum amount of colours in the background but that would slow things down and also take up lots of disk space and it's very important to get the game playable from disk - but it certainly should be considering the A1200 has 2Mb of RAM available.

"We're also planning a neat zoom option for the A1200 only which means you'll be able to zoom out of the surrounding area for mapping purposes and we'll also use this zoom routine for big nasties - you'll see the head of the nasty and then the whole thing will zoom out and your characters will be a fraction of their normal size but the alien will be full-screen or as near as dammit. The effect will be amazing if we can pull it off and we're very confident of doing so!

"You can expect to see everything move at 50Hz on the A1200 and have three or four times the amount of action on-screen. If you've played the original that means it's going to look amazing!" What about the cut-down version for the A500/600? "On a standard machine there will two times as much on-screen and it will be much more action packed. The code in Special Edition is basically two years old and there's so much more we can do these days."



"The A1200 is very exciting and we want to get ourselves a name for A1200 development. We wanted to hit the machine HARD right from the off..."

Martyn Brown, Team 17.

So why the shift away from the A600 and onto the A1200? "Well, it's getting incredibly difficult to do much with the A500/600 that hasn't been seen before," explains Martyn. "Techy routines are all very well and good but the game should be (and has to be) more important. The A1200 allows us to improve EVERY aspect of the game, such as colours on-screen, action on-screen, enemies on-screen, amount of sound, music, samples etc.

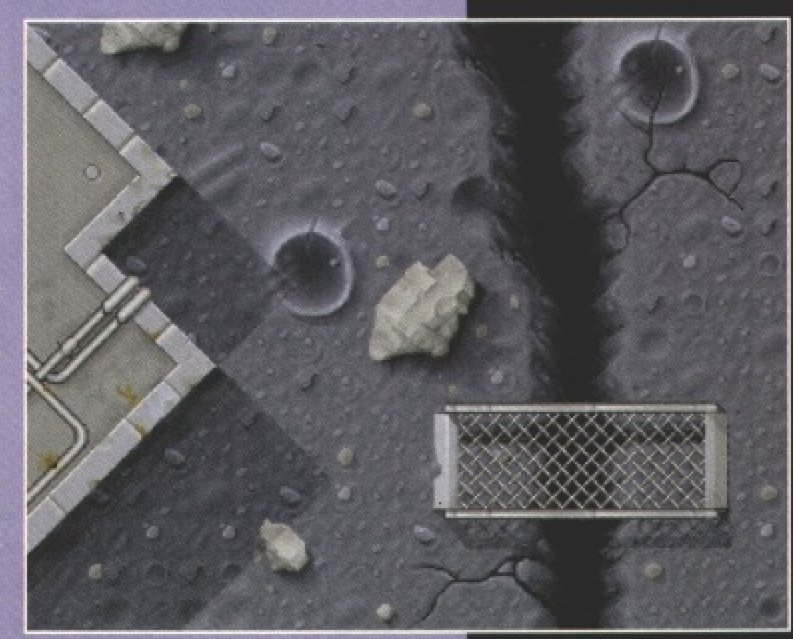
"The A1200 is very exciting and we want to get ourselves a name for A1200 development. We wanted to hit the machine HARD right from the off and cannot wait to get into it. There are also other reasons why we've chosen to develop the game primarily for the A1200, but unfortunately I'm not allowed to explain why!"

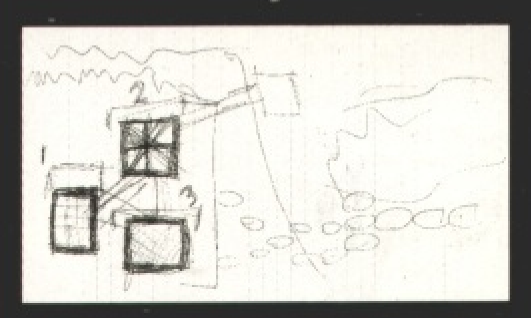
We've seen your so-called 'storyboard' (reproduced down at the bottom of this page) and, well, it's not really up to much is it? "You might scoff at it but it means a lot to us!" laughs Martyn. "It does show the idea of the three buildings, the linked concourses and the ravine with an open area leading to other twists in the plot. We don't like to do everything at once as regards to plot, but we have in mind what we're doing at the end. For the moment we have to be sure about the main segment of the game - which our diagram kindly demonstrates.

"I came up with the plot (including the scary twist) after a few beers on April 3rd. I had to sit down and recover because I'd had a bit of a brainstorm and this story I'd come up with gave me goosebumps and stuff. I thought 'Yeah! This is cool, even Rico would go for this'. As for the storyboard we all (i.e. the Team 17 guys - me, Rico, Andreas and Junior, the guy who did the Body Blows code - who were at the ECTS [European Computer Trade Show, see the feature on page 56]) went out for an Indian and, despite getting a plate of rice thrown over me by mistake, it was very productive because the restaurant paid for all the beers - I was just lucky it was rice and not the Chicken Massala that went down my back.

"We went back to the hotel and continued the ale-spree before retiring back to my room at about 2a.m. to discuss the Alien Breed plot. We like to get together and throw ideas in and work it out. I'd talked to Rico earlier about my ideas for a story and he was well impressed, which is odd because me and Rico hardly ever agree... Anyway, the piece of paper is the result of about four hours thrashing out the major plot of the game. It may not look much but to us it's as near as we're going to get to a storyboard."

Hmmm, yes. What can The One's readers expect from the forthcoming Diary, due to start in next month's issue? "Well, judging by our performance in London [at the ECTS] and knowing what we are all like I feel sorry for the readers! But I'm sure we'll manage to keep away from the bars and the Swedish homebrew long enough to get some work done each month. The diary will cover all aspects of game development, from graphics to music, packaging design, you name it... If anyone ever wondered how a game is put together from nothing to the packaged article then this it it!"





(Above) It might not look like much, but this scrawled-on scrap of paper is where the basic game design for Alien Breed 2 was thrashed out.

(Left) Here's a view of the alien planet's surface, showing the corner of one of the installations and the ravine. You'll only be able to cross this late into the game, when certain missions have been completed.


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THROBBING PURPLE MONSTER
We drive and survive the UK's loudest turbo 205
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DO IT!
Give your Golf MK1GTI balls
Buy a cotton Renault 5 Turbo
Install a thumping ICE system
GET FISHY!
Win £2500 worth of Piranha alarms
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Unreal competition, totally real car
★ STREETFIGHTERS – ROAD LEGAL, RACE WINNING ESCORTS INSIDE ★
Bring out the beast in your car. **Max Power,** a great new mag for car enthusiasts, shows you how. It's packed with all you need to know about modifying your car. What you can do. The kit you'll need. Where to buy it. What to pay. It's the most power churning, stomach turning, rubber burning car mag ever. So, tear along to your newsagents now for Max Power.
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MEDIA MADNESS!

What made the TV and Radio shows suddenly sit up and take notice of computer games? How does the way the Sun's 'Buzz' section work differ to the slap-dash approach of The One? Why choose Lemmings as the basis for a rave record? Discover all this and more as Simon Byron journeys into the glamorous world of 'showbiz' to find out how the mass media approaches the subject of computer gaming.

A few years ago there were no computer game TV shows, no talk of gaming on the radio and not even a mention of computer games in the newspapers. Most people considered it a hobby for spotty eleven year-olds with no friends, no sporting interests and no life but now the media has woken up and realised that computer games are Big News.

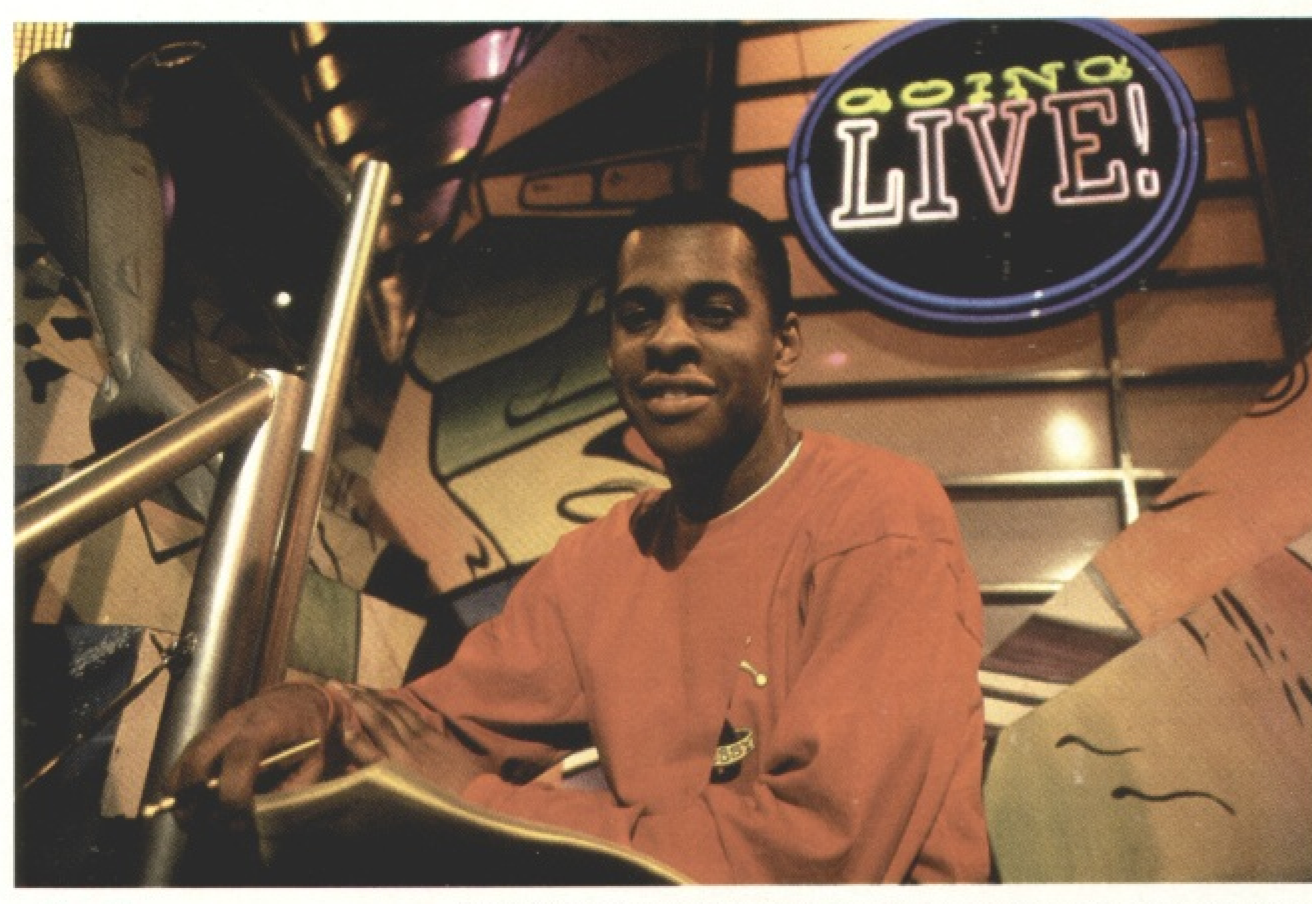
Magazines which have nothing to do with games at all often give them regular coverage and while these mags may argue that they are just changing with the times and covering what 'the kids' want, there's no doubt that a Street Fighter 2 flash on the cover ups circulation. Magazines such as Match, Time Out, Smash Hits and a host of others regularly review games and relay gossip and even the national newspapers like the Sun and The Daily Mirror run a weekly computer section. Computer games are everywhere.

GAME TALK GOING LIVE!

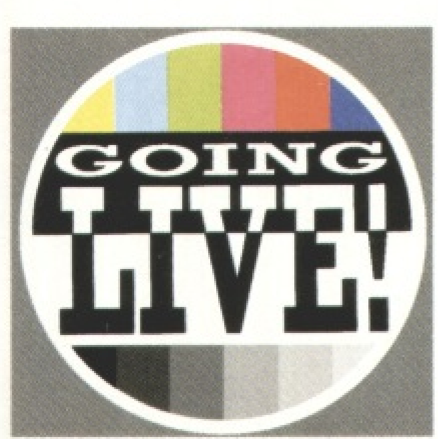
Take Going Live!, for instance. The successful BBC Saturday morning children's magazine introduced the Game Talk section back in October 1992. Andi Peters fronts this part of Going Live! which covers all aspects of computer gaming and is featured on the programme once every month.

After a quick guided tour of the studio (which is surprisingly small) and a brief photo session with Andi and Joe Godwin, Producer of Game Talk and Director of Going Live "most of the time", we settled down in the infamous BBC canteen for a quick chat. Andi had just returned from Japan where he followed Take That on their tour and could hardly speak due to contracting laryngitis. If there was any way of writing this interview quietly to reflect the state of his vocal chords then I would.

Passing up the opportunity to sample the oft-mocked BBC tea (mainly because I wasn't actually offered any, the cheapskates!), I asked Andi a little bit about his background and how he came to be the presenter of Game Talk. "I used to present a programme called Freetime for Thames Television when the BBC made me an offer I couldn't refuse. Then I hosted



Notice the pen in Andi's hand? Joe made him hold that because, and I hope you're listening power dressers, it makes you look important, apparently.



What else is there to say about the Going Live logo apart from this is it?

> "We don't have any turkeys on Game Talk, only hedgehogs and plumbers."
>
> Andi Peters, Game Talk.



But First This for about a year until they moved me to the Broom Cupboard which I have been doing ever since, amongst other things."

Joe describes how Game Talk works. "Once a month Andi and I decide between us what we're going to feature in the slot and then I pull it together and do all the boring bits while Andi gets to do all the glamorous parts."

"Basically, he's the brain behind Game Talk and I'm the beauty," interjects Andi.

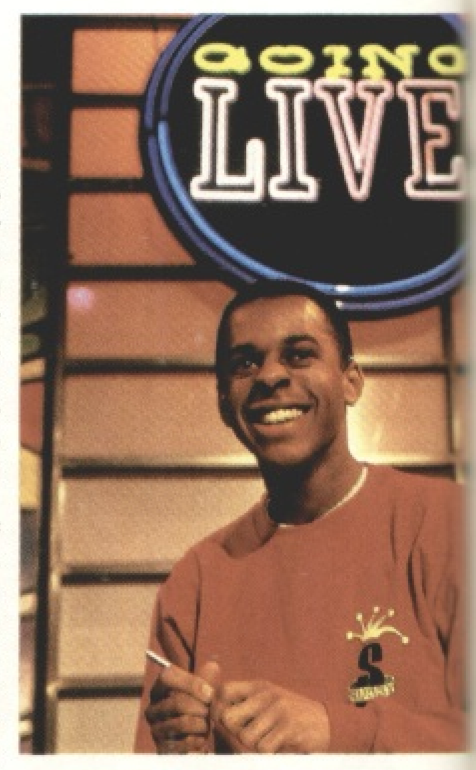
Carrying on, Joe explains how computer games became a monthly feature in Going Live! "Chris Bellinger, the editor of Going Live!, came up with the idea." At this point Andi, rather sadly if truth be told, tries desperately to butter up Chris by directing complements at the tape recorder but we shan't bother with any of those comments and rejoin Joe who is admirably ignoring Mr Peters and trying to sensibly answer the original question. "It was Chris's idea that Going Live! needed to cover computer games because we're that sort of show. He left it up to Andi and I as to how we wanted to do that.



Just behind Andi's elbow you can see the spot where Gordon The Gopher plants his rodent-like bottom when it's time for him to do his bit on live TV.

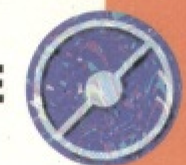
"Game Talk works in a mixture of ways, depending on what the companies want to tell us or what Andi or I might read or hear about. Most of the slot is presented live but anything that isn't is usually recorded the day before transmission. There's only one golden rule and that's we don't feature games in the preview slot which are already in the shops."

"You watch most computer programmes," Andi interrupts, "they often say 'exclusive look' and whenever they mention the word exclusive you can be sure that the thing they're talking about has been on Game Talk the week before, and that's a fact. The first time the Mega CD was ever seen on television was on Game Talk and whenever everybody else said 'exclusive' we thought they were so stupid because we'd shown it the month before. Game Talk is a very respected 'programme' and so whenever anyone wants to give out an exclusive they invariably come to Joe first and he'll weigh up the item against whatever else is planned for the show and if he wants the exclusive then we'll do it."



There's always time for a laugh, especially when we have to leave the set quickly before Phil and Sarah transmit a live advert for the show.

"We don't just feature things because we'll do them first," explains Joe. "In fact, we've turned down a great number of items. What we do



always has to be of interest to our viewers. There's so many other features split between the specialist press and certain other TV programmes that it's quite hard to do things differently. We try to keep a balance between console, Amiga and PC games and anything else which might tickle my fancy and we like to think that over the entire run of Game Talk we've covered every format equally."

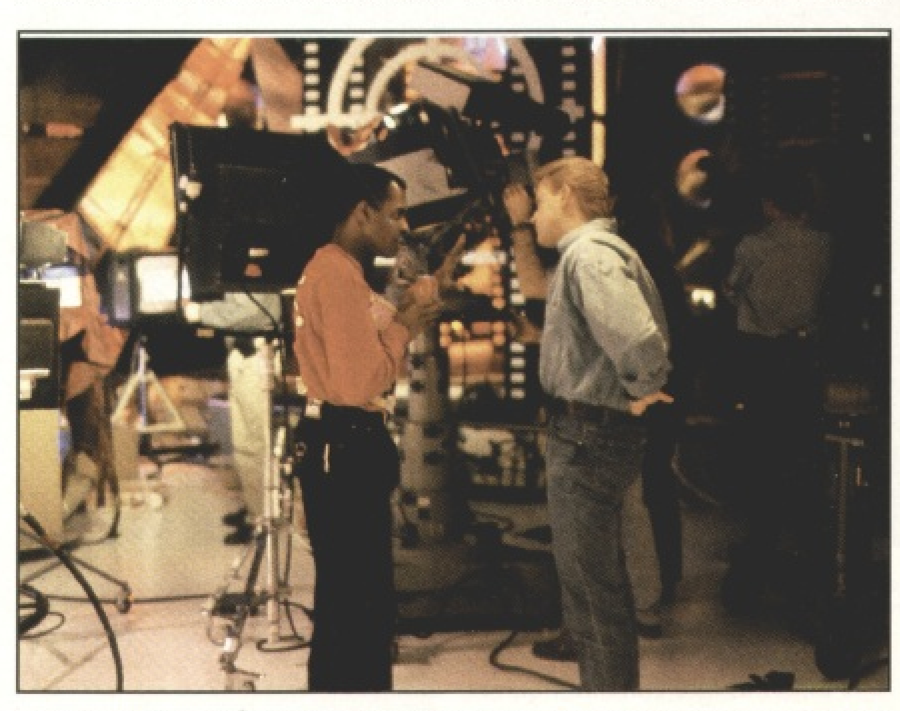
So do the publishing companies put a lot of pressure on Andi and Joe to feature their games? "Oh yes," moans Joe. Andi details the situation: "They all try it on but at the end of the day Joe and I have it all under control. We'll only feature something if we think it's right for the audience and right at the time."

"There's no use featuring a 'turkey'," says Mike Gardner (who Andi told me to refer to as a BBC spokesman). "The kids know when you're conning them and there's no use risking the credibility of the show just to cover a particular item."

"Oh no, we don't have any turkeys on Game Talk, only hedgehogs and plumbers," jokes Andi.

When I ask whether they perceive Game Talk as a 'filler' slot, Andi feigns mock annoyance by screaming "How dare you!" several times. After I explain that there's no doubt that with magazines such as Match sticking a Street Fighter 2 flash on their front cover they're trying to cash in on the success of computer games and that I'll be asking everyone that question, Andi calms down and answers the question. "Going Live! works across the board, it has something different for everybody. You could say the whole show is a filler for Grandstand but there is demand for the subject matter which is why we have to include it."

"We're not cashing in at all." adds Joe. "There are easier and slightly cheaper ways of getting viewers to watch a programme like ours so if we were just interested in getting a higher viewing audience then we could



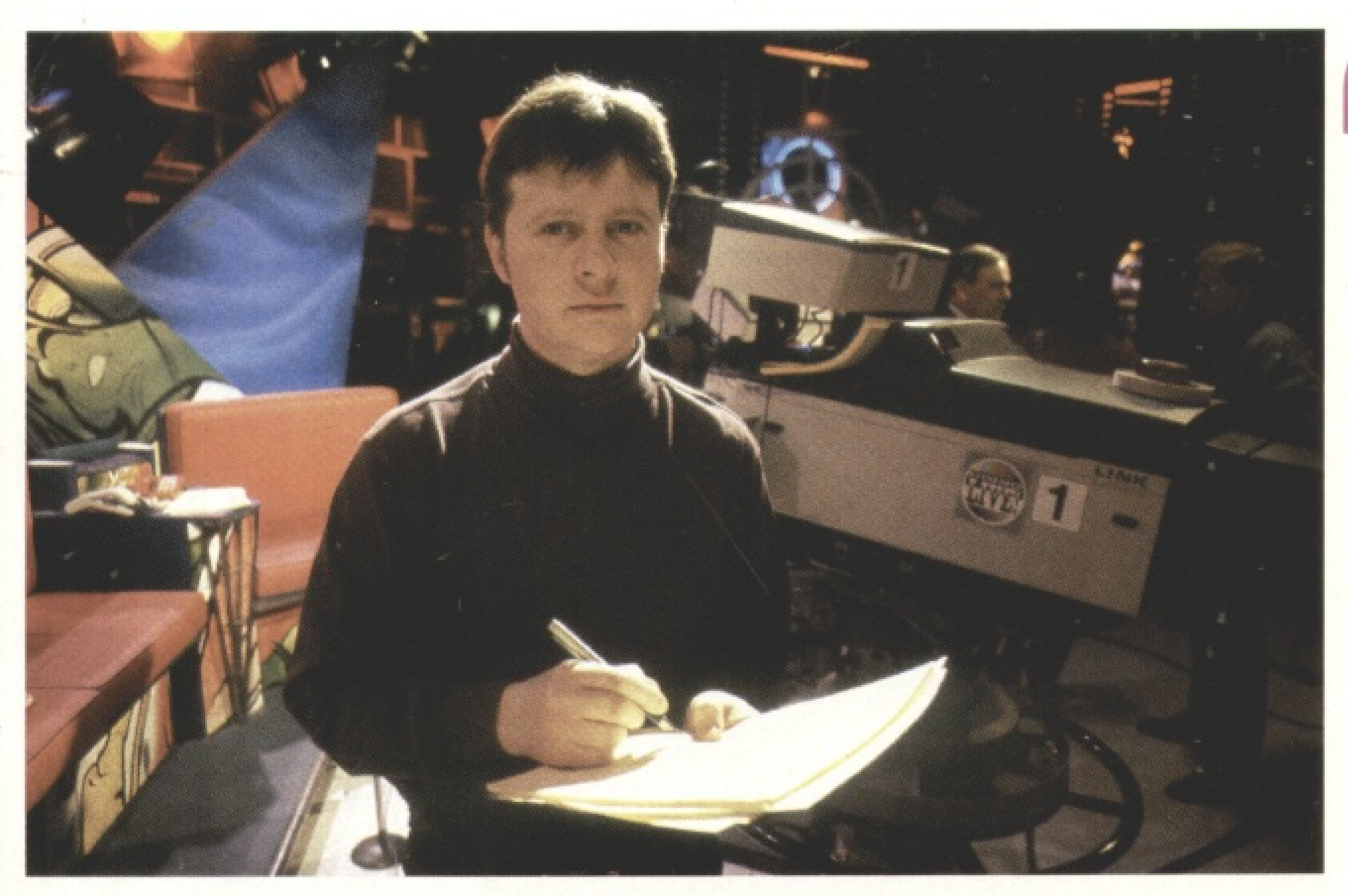
Mike, our roving photograper, snaps Andi trying to stop a studio technician from nicking his complementary copy of The One. Just you try it, son.

ANDI PETERS' TOP FIVE GAMES

F1 Grand Prix (MicroProse)
The Chaos Engine (Renegade)
Speedball 2 (The Bitmap Brothers)
Zool (Gremlin Graphics)
F-19 Stealth Fighter (MicroProse)

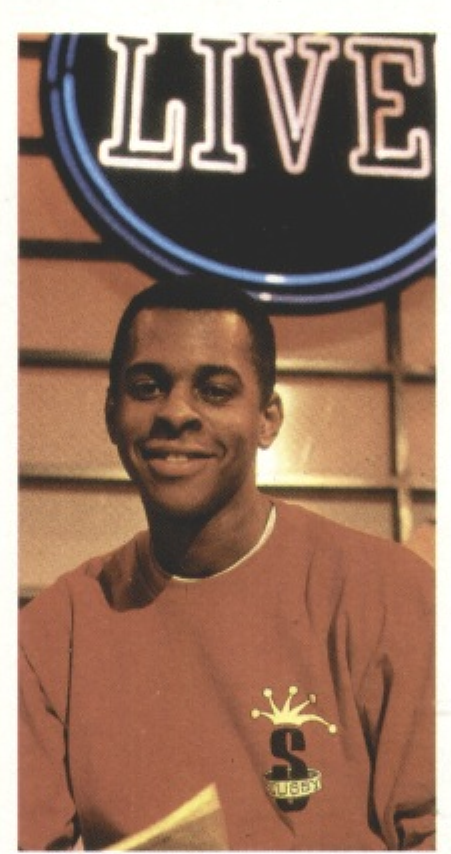
JOE GODWIN'S TOP FIVE GAME

Sensible Soccer (Renegade)
Lemmings (Psygnosis)
Civilisation (MicroProse)
Zool (Gremlin Graphics)
Monkey Island 2 (US Gold)



The hustle and bustle of the Going Live! studio clearly doesn't affect Joe Godwin, producer of Game Talk, for he still finds time to complete a crossword whilst looking important.

> **There's so many other features split between the specialist press and certain other TV programmes that it's quite hard to do things differently**
>
> **Joe Godwin, Producer**



Andi lowers his pen for that slightly informal look.

stick cartoons on all the time, like some other programmes."

How 'into' games are the both of them? "I play a lot because I've got every console and every bit of hardware," says Andi. "My only problem is time because I haven't got enough of it to play the games as much as I'd like to. I've had all this equipment long before Game Talk started which is why I was suggested for the role. I love technology and I love playing video games. I'm not the best person in the word at them but I love having a go.

"I'm not as into computer games as Andi," admits Joe. "I play the hand-held games quite a lot but I tend not to spend too much time with consoles. I basically decide what games I think we should feature and Andi takes them home and tests them with the help of his brother." Who, as Andi helpfully adds, is called Johnny.

"Joe gives me the price, the make and the release date and then I go away and write the reviews. We tend to look at hundreds of games between each Game Talk and then split the three review slots between Sega, Nintendo and PC or Amiga. We'll never feature two games for the same machine," explains Andi.

As anyone who reviews games for a living will tell you, there are often times when a software house will be none too chuffed if you don't rate their game very highly. How much hassle does Andi get considering that there are far more people watching Going Live! than flicking through a magazine like The One? "I'm charming," he says. "When I slag a game off you don't know I'm slagging it off. I mean, let's take Lemmings, for God's sake - I'd rather watch the repeats of Eldorado," he finishes, none too tactfully, if you don't mind me saying.

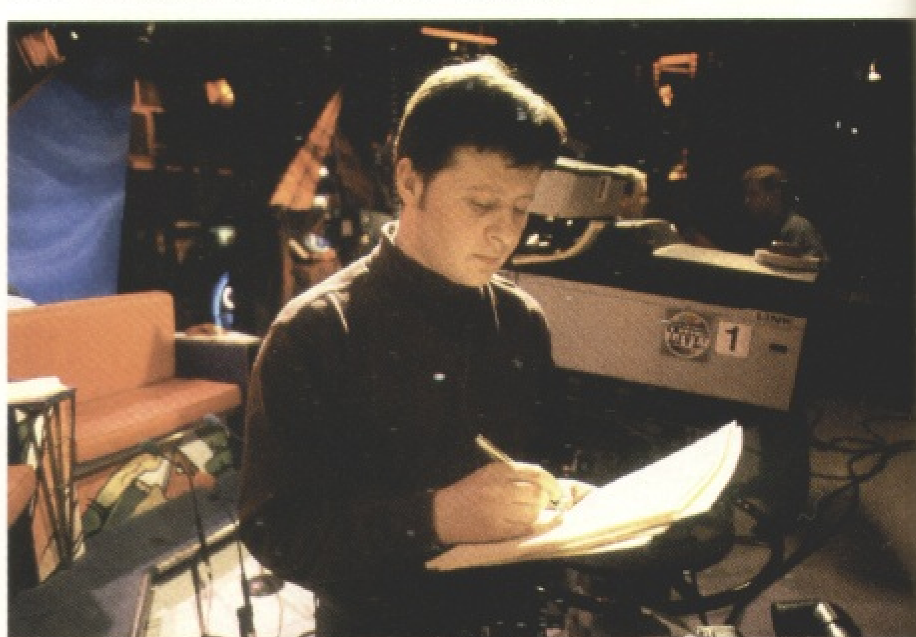
"And what has been the reaction of Psygnosis?" asks Joe. "We've slagged off plenty of games from different companies and I've still yet to have my legs broken."

"People often come up to me and say 'So, you didn't like my game, then?', expecting me to say sorry but instead I say 'You're quite right I didn't like your game," reflects Andi. "But then you've got to realise that all publicity is good publicity and they've still had their product featured on the most watched Saturday morning kids' show on any channel."

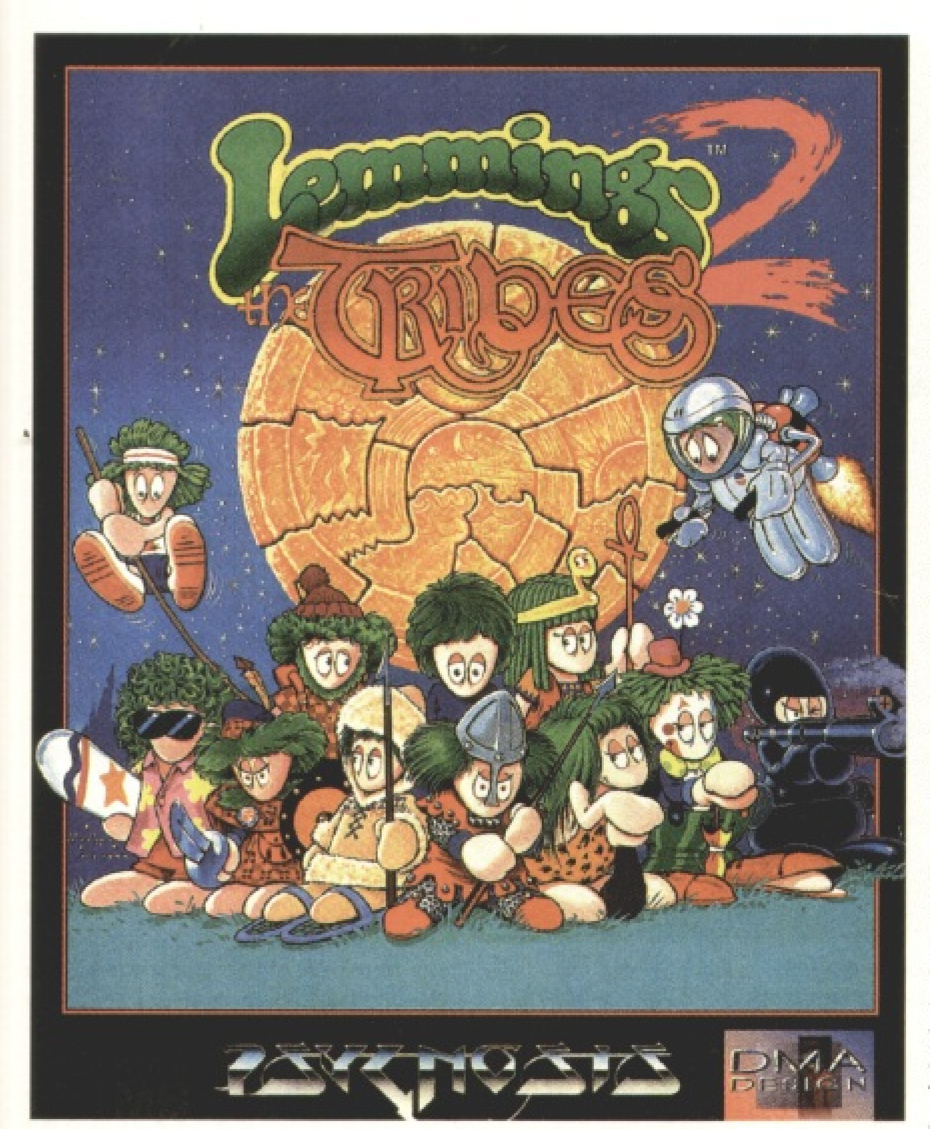
When will the computer boom end? "I don't see an end to it," remarks Andi, "as long as there are televisions there will be computer games. If there's nothing interesting on telly, and let's face it, it happens sometimes (apart from when we're on), it's an inexpensive way of entertaining yourself. There's a lot of interest in games at the moment because it's all still quite new..."

Joe takes over here. "...and when it declines I think you'll see which programmes are featuring it because they ought to and which are featuring it because they want to. We'll still be covering it this time next year, the specialist press will still be around but the programmes who are using it as fillers will have stopped."

Going Live! will have finished its six year run by the time you read this so what will happen to Game Talk? "We're still discussing next year's Saturday mornings so it's all a little undecided at the moment," explains Joe while Andi fakes a few tears at the prospect of being left Game Talk-challenged. "Not that it's for me to say, but I have no doubt whatsoever that we will still be doing computer games in some form or other - be it on the new show or as a full-blown television programme." Let's hope so.



"Anybody know 2 down? Two words, both with three letters, 'Britain's biggest and best Amiga games mag'. What's that all about?" queries Joe.



LEMMINGS - THE RECORD!

> **"It's a proper record with verses and choruses as opposed to being just a reworked computer track."**
>
> **Mark Blewitt, Psygnosis.**

We've had the Tetris record. Next came that Super MarioLand effort (and the less said about that, the better). Now, just when you thought it was safe to switch on the turntable once again, Psygnosis and new dance/rave combo SFX (apparently that's the sort of catchy names these dance groups go for nowadays) have joined forces to make sure that we're all aware of the phenomenon that those in the music business are already calling 'Lemmings'.

Mark 'MC Marky Mark' Blewitt, Psygnosis's PR chappy, told me how the idea was initially conceived. "Food Records, who are famous for Jesus Jones and Blur, initially approached us. They spoke to our music producer, Phil Morris, about the idea and we felt that if it was a good record then we'd do it. We didn't want to go with it if it was another Sonic or Tetris single, both of which sounded like computer games with a record thrown on the back.

So why a Lemmings record, then, and why Lemmings as opposed to Lemmings 2? "It's Lemmings rather than Lemmings 2 because a lot of people may buy a record after they've heard it on the radio and although over ten million people in Britain play Lemmings, we don't want record buyers turning around and saying 'What's happened to Lemmings 1?'. We were very apprehensive of doing a record just for the sake of doing a record but seeing as though it's so good I'm sure it will be benefit the game as will the game benefit the record."

"The track was already in production when they came to us and when we heard it in its early stages it sounded very good. As the project progressed, the record company realised that they were onto something big and decided to put more resources into it and now, instead of being an independent record on the Food label, EMI saw the possibilities and have decided to distribute it mainstream instead of just an independent dance single."

A couple of the engineers involved with co-writing and producing the record used to work with the now-disbanded KLF (who, as they often proclaimed in their dance hits of the past couple of years, were 'gonna rock you') and you can spot their influences as soon as you hear the track. There's also a rap and a soul singer giving it a real pop-dance feel, so the Lemmings record is far removed from the computer tracks our ears have been bombarded with recently. "It's a proper record with verses and choruses as opposed to being just a reworked computer track," enthuses Mark. Ever thought about being a Smash Hits reviewer, Mark?

The record has several of the theme tunes from Lemmings 2 in addition to a number of samples from the game, such as "Oh no!", "Let's go!" and "Weee, geronimo" (those lyrics alone sound far more intelligible th an most modern 'tunes').

"In today's music market, so the more clued-up people at EMI Records tell me, there is very limited opportunity for putting a video out until the record goes top thirty. When the song is on Top Of The Pops, we'll get the artists to perform live in front of a load of people dressed up as Lemmings."

What's the next step for Psygnosis? A set of Walker dolls for the kids to re-enact the violence of the game with or even a Combat Air Patrol disaster movie? "We can see ourselves working closely with Food records in the future but it would have to be the right title for us and, more importantly, the end product would have to be very good."

The single will be released on 4th May on four formats (7", 12", MC and CD) and there will be three mixes; a 7" radio version, a Boing mix (very 'raveeeee' and very long) and a 12" Hamster mix. The record will also be packaged along with solutions to particular levels from Lemmings 2 and a B-side entitled "I Think You Better Do As He Says", which has nothing to do with Lemmings. See you in H M V, then.







The Posse pose for a quick snap inside one of the main One FM studios before settling down for Steve's three hour broadcast. All of them get the chance to air their views on numerous subjects in the show's infamous 'Talky Bits'.

"Records will always be around. Okay, at the moment, computer games are the focus but I'm sure that record sales will resurge."

Mick Wilkojc, Producer.

DOMINIK DIAMOND'S GAMES SLOT STEVE WRIGHT (IN THE AFTERNOON)

There can't be anyone in Britain who hasn't at one stage tuned into the Steve Wright show on One FM (as they liked to be called these days). Colourful characters such as Sid the Manager, Mr Angry and that bloke who shouted "Easy Life" a lot have become national figures and the show currently attracts around 7.9 million listeners a day. It's also the biggest afternoon audience puller and has more people tuned into it than any other programme, be it on radio or TV. Anything featured on Steve's show has to be considered worthy of the Nation's attention.

And what do we have here? Why, none other than TV's Dominik Diamond, from out of Gamesmaster, with his daily computer games slot. I asked Mick Wilkojc, the show's producer and Posse member, why he decided to feature computer games. "Dominik's slot has been going for about a year now. I met him on a casual basis once as he was racing through the building and we got talking about the growing importance of the video computer games market. I suggested then that he do a regular piece for us and because he has loads of other projects on the go we decided that it would be best for him to write something for Steve to read out every day. As a result we have this very successful one and a half minute bulletin."

So why Dominik Diamond, then? "Because he's right for us - he's got the right kind of attitude. He's hip, he's young, he's irreverent, he tells it like it is and he just fits in perfectly. When he first came in as a guest, he slotted in immediately - he's like the missing piece of a jigsaw."

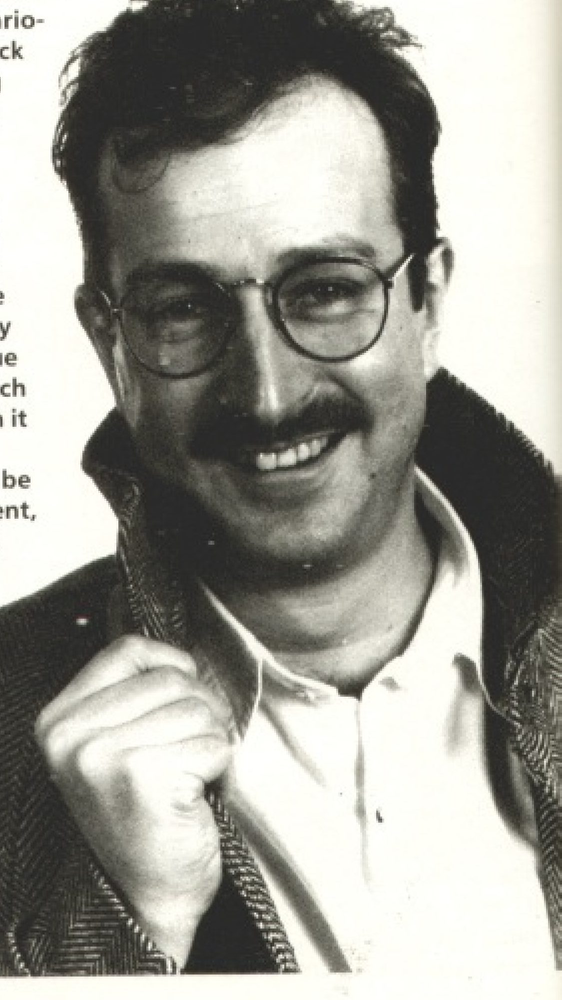
How is the slot put together, is it up to Dominik what he includes? "We try to keep the slot as broad as possible so that we cover all formats as evenly as we can. Dominik faxes the material to us on a daily basis which is then read out at about five o'clock. We've never changed the content for the sake of it. If we do alter anything it's usually for the sake of time as Dominik sometimes tends to get carried away and over enthusiastic, not necessarily about the products, but with his writing. I read the faxes every day and I'm happy with what he writes. We've never had any comeback from companies when we've given a bad review, Dominik tends gives good reasons why."

So do the companies tend to hassle Dominik into featuring their games? "I'd imagine that the pressure on him is the same as on me as I get dozens and dozens of singles every week and everybody rings up to ask 'Have you played this', 'Will you play that'. I would have thought that in this day and age, the pressure is equally bad for both markets."

What with the Tetris-Mario-Lemmings records, does Mick think that games are being used to nudge up the flagging sales of records? "These things feed off each other, popular culture feeds off itself. The thing to bear in mind is that the singles market is never going to be as big as it was in its heyday so if you take it at face value and don't try to read to much into it, then we can live with it to a certain degree.

"Records will always be around. Okay, at the moment, computer games are the focus but I'm sure that record sales will resurge. Record buyers aren't the kids who buy the games - it's a different market - so it hasn't got a lot to with the kids spending all their money on games. I think that there hasn't been a great deal of stimulus in the music industry within itself to create a new batch of talent and I think that is why sales are down. The market is very fickle and unless they keep changing the format of the games and the challenge of the games then I'm sure the same thing could happen to the computer games industry."

Mick considers Dominik's contribution to the show as a long term arrangement. "It's going to continue indefinitely. The whole computer thing is such a broad-based brush - it appeals to everyone. I've got two kids and I play the games with them





and I certainly don't subscribe to the idea that computer games are anti-social. I've seen the way my kids bring round their mates to have games-playing parties and I'm invited to join in. I think that there's only one way the boom will tail off. When I was a child, music was my way of rebelling against my parents who were very square and didn't understand it at all, but parents my age actually understand computer games and get a good deal of stimulation out of them so maybe the lack of rebellion within the format will lead to children focussing their attentions elsewhere."

It doesn't look likely that the powers that be at Egton House will consider putting a full-blown computer games programme into their weekly schedule, as Mick explains. "It's very difficult to maintain interest on the radio because computer games are such a visual medium. I don't think you could fill a half-hour programme with reviews of something which is 98% visual."

With all this talk about kids becoming brainwashed by violence in games, it seems wise to end with a comment from a parent who has first-hand experience of both children and games, so it's over to Mick for the final time. "Controversy over brainwashing isn't anything new. Certain susceptible individuals will always be thrown up but they are the exception. If you dug deep enough I'm sure that you could find someone who has been brain-washed by eating too many cheese and pickle sandwiches. If games are used with a mixture of enthusiasm and common sense, I don't see any problems."

"When I was a child, music was my way of rebelling against my parents who were very square and didn't understand it at all, but parents my age actually understand computer games and get a good deal of stimulation out of them..."

Mick Wilkojc, Producer.



Meeting famous people is as common to Steve as making a cuppa is to us mere ordinary folk. Here, the top DJ gives hit-maker Elton John a few tips on how to improve his piano playing skills.



THE POSSE'S TOP TEN GAMES

Lemmings 2 (Psygnosis)
Ecco (Sega)
Sensible Soccer (Renegade)
Road Rash 2 (Electronic Arts)
NHL PA Hockey (Electronic Arts)
SuperMarioLand 2 (Nintendo)
Mario Paint (Nintendo)
Micro Machines (Codemasters)
Psycho Fox (Sega)
Lemmings (Psygnosis)

MEGAGUIDE THE SUN

Way back in the mists of time (i.e. last year), The Sun and The Daily Mirror both heard that the other paper was going to launch a weekly computer games section. The two newspapers panicked. Both the MegaGuide (The Sun, in the blue shorts) and Power Up (The Mirror, in the red shorts) entered the media boxing ring almost simultaneously and in the bloody tabloid war that followed, The Sun played its trump card - a heat-seeking missile of a writer named Tim Boone.

Now, some of you may know the name Boone, he of the motorbike-related TV series. But the other Boone - the one who's not crap - has been working his way up the computer magazine ranks and was Editor of CVG for exactly eighteen months before being moved into the top position on NMS, another of our sister mags, where he currently resides.

Preparations for the MegaGuide were already well underway when The Sun found out that The Mirror was planning almost the same thing, as Tim reveals. "Kelvin MacKenzie, the editor, started hearing from his kids and other kids about computer games and, being the very smart bloke that he undoubtedly is, he thought, 'Hang on, what's all this, then?' and made some of his journalists look into it.

"They found that there was this phenomenon happening and I think they'd be the first to admit that they didn't quite understand it then, and that they still don't quite understand it now. But Kelvin did realise that what was happening was so important that he'd give it four pages every Saturday, right in the middle of his TV Guide."

Tim explains his original involvement with the MegaGuide. "When The Sun decided that they wanted to do a weekly computer games section, EMAP Images received a phone call, asking if anyone was available to help out with the MegaGuide. Now, while all the journalists on The Sun are really talented, they didn't know much about computer games - what they wanted was a man already in the industry who could basically tell them when they were going wrong. They wanted to make absolutely sure that what they were writing was correct and that therefore they wouldn't look silly.

"They asked me to write a weekly column full of news which was so hot that even if the other newspapers put their top men onto their games sections, noone else could possibly beat them to it. They also wanted someone who they could ring up and say 'What do you think of this, are we doing that right?'

"Up to this day, it's all worked really well. The guys who work on The Sun are actually really good journalists, I don't think anyone should think otherwise, and they are very cautious that they do get their facts right, especially on things like this.

"When it was originally started, I do know that it was very much on a trial basis but after the first few weeks they noticed a noticeable surge in circulation. An increase in circulation of one-hundred thousand is just as important to the newspapers as it is to us and if by writing a computer games section they can up their readership by that much, which in their terms is very small, it's still worth doing.

"I think when they started the MegaGuide they were hoping to get a lot of advertising support, but that hasn't really started happening until now. What's happening now is that this industry has finally come of age. It's certainly on par with the music business and I think that the record industry is frightened of computer games. Adverts and ad campaigns, much like the music campaigns, have finally started to happen, and now the newspapers are beginning to cash in."

So what's the difference between the way that The Sun looks at games, compared with the magazine industry? "The key difference is that whereas magazines like us want to cover games before they're in the shops, The Sun only reviews games which the kids can walk into the stores on the day they've read the review and buy there and then.

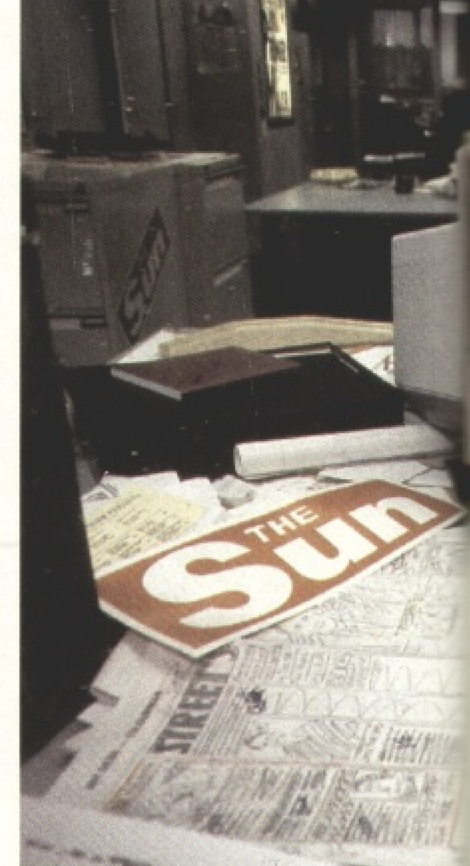
"Magazines cater for a completely different audience. Our readers are street-wise, hot, on the ball, know about games and cannot be caught



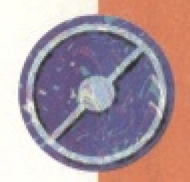

Mark Gregory, Editor of MegaGuide, sorts through the copy for next weeks issue.



> **"Whereas magazines like [The One] want to cover games before they're in the shops, The Sun only reviews games which the kids can walk into the stores on the day they've read the review and buy there and then."**
>
> **Tim Boone, MegaGuide.**



MEDIA MADNESS





out. Newspaper readers are the sort that say 'Who's this Chronic the Hedgehog, then?' - they don't really know what it's all about but they want to read about it, and the aim of the MegaGuide is to make computer games as universally acceptable as possible, which is why they use all the stock 'Sun Phrases' and all the standard 'Sun Jokes'. Your average Sun reader, be it a banker, a builder or a housewife, can now have access to computer games."

Has The Sun ever been torn between readers in so much as when the Nintendo Killed My Son story broke, it didn't know where it's loyalties lay because it had relay the stories to its principle readers while also catering for the kids who scan The Sun for the computer news? "What people have to understand here is that like any great business concern, The Sun has its own divisions and its own power structures. You've got a News Editor, a Features Editor, a Marketing Manager - all these different types of divisions.

"When the News Editor picks up the phone and someone says 'Nintendo killed my son', he thinks to himself 'I've got a white-hot story', but when a Features Editor picks up the phone and his Editor says 'These computer games seem to be a Big Thing', he thinks, 'I've got a really big feature here'. The features in a newspaper are planned, written, subbed and layed out days before the front page, so the MegaGuide is finished way before the front page, which generally tends to come in the night before the edition hits the street.

"What happened after the Nintendo Killed My Son incident, and I think this applies to all of the newspapers, was that they realised that the occurrences of photo-epilepsy were negligible and that maybe their story wasn't so hot after all. So The Sun continued with the Mega Guide.

"Newspapers feel strongly that their main task is to not hold anything back from their readers. When they answered the phone and someone said 'Nintendo killed my son,' they felt duty-bound to tell their readers this, regardless. Then sanity prevailed and the newspapers continued giving the computer industry all the coverage it deserves. The Sun is very cautious of upsetting its readers, because the readers tend to vote with their feet and if they feel that the paper is out of order then they won't buy it."

Tim finishes off with what can only be described as a free verbal advert, but seeing as though he's a lot bigger than me, I have no choice other than to hand over to him for the final time. "I think that the MegaGuide does a really good job within its parameters of reaching the people that it wants to reach. I certainly find that when I'm reading the printed copy, it's very entertaining and I think that a lot of people secretly admire it." Fair enough.



CHEERS!

There are a lot of people who helped me organise everything for this feature and, apart from obviously thanking the interviewees for their time and trouble, I'd also like to express my gratitude to Simon and Nicky at Barrington-Harvey for putting up with my persistent calls and Mike Gardner at the Television Centre for organising the BBC side of things so admirably.





WIN! A day out at a TOP NATURE PARK!

PLUS! FIVE COPIES OF BEAVERS

Courtesy of

GRANDSLAM

Gradslam are the caring, sharing software publishers. They may have put Beaver Fever in the Oxford English Dictionary but they're not stopping there. Oh no, they're concerned that the main character in their excellent platform extravaganza may give the false impression that all Beavers perform in a hillbilly rock group and therefore have offered the chance for one lucky reader to visit a nature park and see first hand what these creatures really do all day.

THAT'S NOT RIGHT

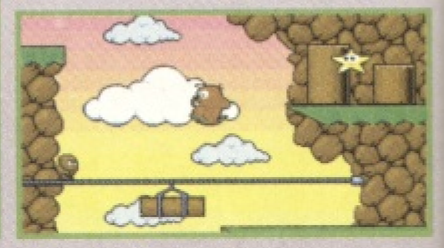
Hang on, did we say one lucky reader. Oh, sorry, what we actually meant was ONE LUCKY READER AND HIS OR HER FAMILY. And Grandslam will pay for your train fare to boot. COMPLETELY BRILLIANT!!! So if you've got any mates who live near a wildlife park then you can win the compo, get FREE TRAVEL and then nip round your friend's pad instead. Before we move on to the next paragraph can we just make clear that although Dave's dictionary (that his 'Nanny and Grandad' bought him for Christmas 1974, when our Ed was about fifty) defines the word family as, and I quote, "parents, children, servants forming household", the prize only includes tickets for your immediate family (i.e. brothers, sisters and parents, or just kids if you are already parents) and not cousins, nieces or grandparents. And if you're rich enough to have servants then you can pay for your own travel.

QUESTIONS AND STUFF

Oooh, now this is going to be tricky. We're going to give you five definitions of animals (taken from The Pocket Oxford English Dictionary) and you've got to tell us what creatures we're describing. Once you've worked out all the animals, pop the answers on a postcard and send them to: Beaver Bonanza Compo, THE ONE, 30-32 Farringdon Lane, London EC1R 3AU, to reach us by no later than May 28th. The first correct entry we pull out of a hat will win the day out plus a copy of BEAVERS and the next five winners will all receive their very own copy of the game.







(1) Large pachyderm with proboscis and long ivory tusks.

(2) Small domesticated carnivorous quadruped preying on mice, persecuted by dogs and credited with nine lives.

(3) Solid-hoofed quadruped with long mane and tail, ridden and used as beast of burden and draught.

(4) Nocturnal mouse-like quadruped flying by means of wing-like membrane.

(5) Kinds of eight-legged animal, many of which live by spinning webs to ensnare insects.



Sinbad Junior works for the "fair and just" Caliph as an apprentice gardener tending to his incredibly excessive palace gardens. Today however he gazes upon another beautiful flower - the Princess Laila as she stands on a balcony high above the gardens.

Away in an eerie floating castle dark deeds are at hand. The evil Vizier, in his dastardly plan to rule the kingdom, has despatched a demon from the nether regions of hell to kidnap the princess and cast a mighty spell over the kingdom.

As Sinbad stares up at the balcony a dark shape descends from the sky, mauling and clawing at Laila.

Laila screams and the demon lifts off clutching the beautiful princess. Sinbad makes a desperate leap to grab the claw of the monster, but is left on the balcony flat on his back.

As the demon disappears into the clouds Sinbad is surrounded by the Caliph's guards and hurled into prison on a charge of sorcery. Now, taking on the role of Sinbad Junior, you not only have to escape the palace dungeons, but rescue Laila from the evil Vizier.

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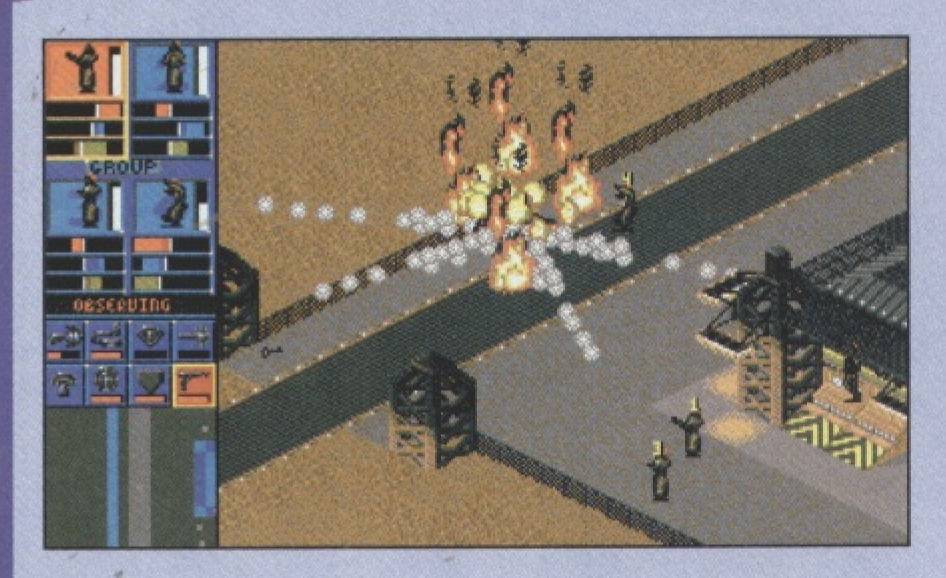




WORK IN PROGRESS

Some people say you shouldn't try to look into the future as it's best left unknown. At The One we say that's a load of balloney. We know what's in store for all you Amiga gamers and it's looking GREAT! If you don't believe us then take a look at all this stuff...





> "Why not apply some more complex ideas to action games? Why do they always have to be the same?"
>
> Peter Molyneux, Bullfrog.

The Frog that Roared

PROJECT: Syndicate
PUBLISHER: Electronic Arts
DEVELOPER: Bullfrog
Peter Molyneux (Design)
Shaun Cooper (Programming)
Paul Macloughlin, Chris Hill (Graphics)
Russell Shaw (Sound)
INITIATED: Ages ago!
RELEASE: June 1993

Bullfrog have been very quiet of late, with barely a croak from their Guildford HQ. Just what have they been up to? David Upchurch knows...

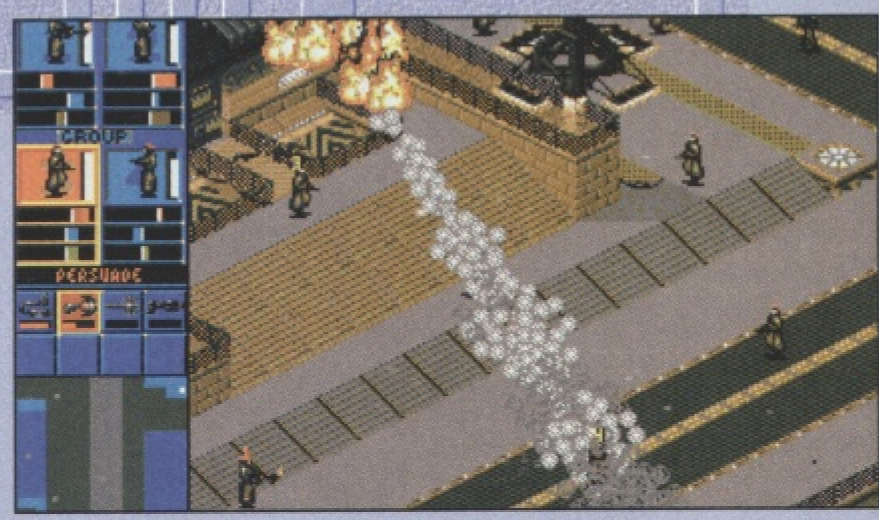
"Oh no! All my little people are dead!"

Peter Molyneux, head of Bullfrog Productions, is playing Syndicate, the next release from a company who are one of the most, if not THE most, famous games developer in Britain.

And rightly so. After all, when you've got games like Populous and Powermonger on your CV it's inevitable that people will get to hear about you. But they've been quiet of late, with barely a peep out of them since the hugely-successful Populous 2 was released the Christmas before last. But if you think they've been resting on their laurels and taking a well-earned break then you couldn't be more wrong. Syndicate is just the vanguard of a crop of TEN titles that the Guildford-based gang have in development, some of which you'll read about later.

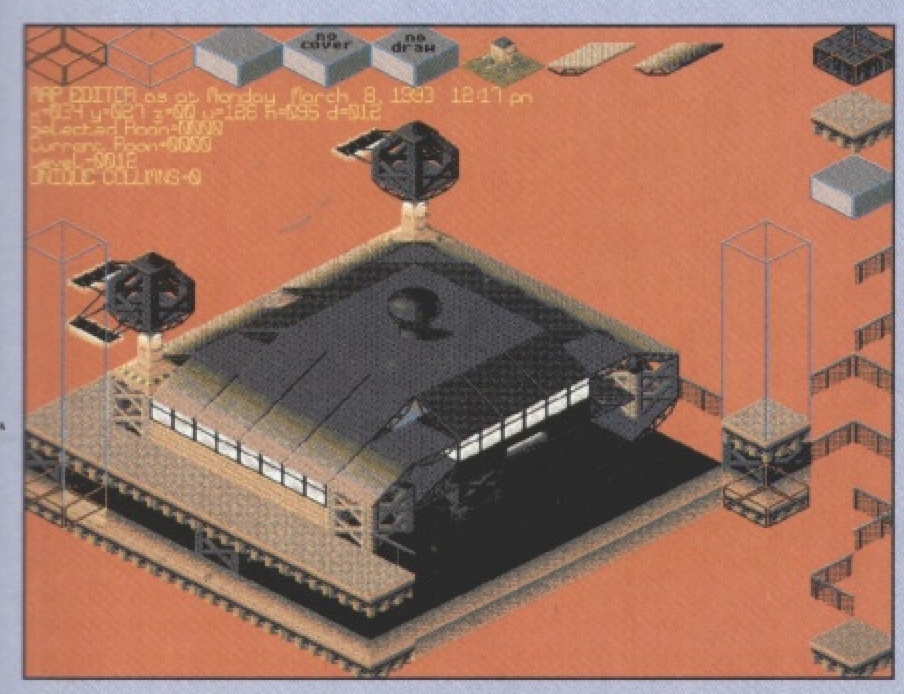
But first, Syndicate. The game's been in development for nearly three years now and the reason for the long wait is simple - it's by far the most complex project Bullfrog have ever attempted, boasting more graphics and sound than every other game they've worked on put together. In essence Syndicate is an out-and-out action game, laden with heavy doses of violence and destruction, but there are strong strategic overtones. It's set in a bleak future society where eight rival corporations are struggling for world domination.

The overall game map looks a bit



Wholesale slaughter and destruction is the order of the day in Syndicate. Here one of your cybernetically-enhanced killers lets rip with a bazooka!





This is Bullfrog's custom-made map designer. Using a menu of 'building blocks' whole cities can be created in just a few hours - once you know what you're doing, of course.

like the board in Risk, with the world divided into fifty territories, colour-coded according to the corporation that currently controls them. It's your job, as a corporation boss, to look after the territories in your possession and expand your empire by taking over rival territories.

This task isn't achieved by anything so namby-pamby as a takeover bid or such like, but by sending in tiny four-man (and -woman) teams of cybernetically-enhanced undercover agents to kill key personnel, destroy major installations and so on. There are three missions to complete in each territory, success at which gains you control.

Before each mission you get the chance to tool up the team with various weapons and body enhancements, the type and variety available depending on whether you've invested sufficient cash in your R&D department. Then it's into the mission itself. All the action is depicted using gorgeous isometric-3D graphics, which are especially nice on the A1200 as they use the machines hi-res mode for greater definition.

The behaviour of the team members is governed by three attribute bars - aggression, perception and intelligence - which can be adjusted by the player as they see fit. "If I turn a person's aggression up it affects things like his movement - he won't care so much about his surroundings and he'll move much quicker," explains Peter. "If I turn the aggression down then he'll be much more careful about how he moves, he'll look around a lot more.

"Likewise the perception. If I turn it up then if he shoots something he'll be really precise about it. So with his aggression down and his perception up he'll be like a sniper, but with his aggression up and his perception right down he'll scatter shoot everything.

"If you take his intelligence down then he turns into a zombie. You could walk him into burning building and he'll do it and die. If you turn it up then he'd never walk into a burning building. If he sees any threats then he'll take note and react to them for you.

"What I've done is I've enhanced his brain, and it can't take the pressure of the enhancement. Eventually the bars will start returning back to their 'normal' state, so you've got to keep tweaking them."

However, even in their most intelligent state, the team won't be able to complete a mission without your intervention at certain points, whereby you actually take direct control a team member. This is achieved using a player interface that is about the simplest you could imagine. Just point n' click with the left mouse button to walk a person around then point n' click with the right mouse button to let rip with whatever weapon they're holding. It's so simple even a journalist could master it, as I did.

"The interface is the key to it all," Peter reckons. "The interface is the key to making the game nice. I reckon you've two minutes to get somebody's attention and unless they can do something and feel like their in control in those two minutes then you've lost them completely. Only the die-hard gamers will spend 15-20 minutes getting into a game. But why should you? It's our job to make sure the game is playable but still have a lot of complexity in there.

But is it really possible to pare the interface and still have a truly complex game? "Oh yes," says Peter. "Take Syndicate - underneath it all it's vastly complex, more complex than any other game we've worked on. But the concept of the game is very simple and what you do is very simple, it's just that the consequences of what you do are huge.

Syndicate's complexity comes from its game environment. The missions each take place in towns and cities, each with their own populations of up to 2000 people trying to lead their own lives. "The city is a real city in that if I sit here and watch it you'll see that there's a rush hour, people actually go in and out of offices and so on," explains Peter.

"We programmed the city as a real city. Rather than cheating and making the everything 'choreographed' we gave everybody simple things like curiosity. If nothing out of the ordinary happens then they'll carry on their normal life, but if they see a gun in somebody's hand they might run away, try to find a policeman or just panic.

"It's called 'event-driven intelligence'. The theory is that anybody in their normal lives has a routine, but what happens when certain events occur? What routes do they take? Now we could have had it that when someone sees somebody with a gun then they'll run away. But that's not really how it works in life.

"I mean, if somebody walks into a burger bar with a gun some people will start sobbing and crying, some people will try and take the gun off him, some people will try and run out of the back and some people will press the alarm. So, rather than just make the graphics realistic we wanted to make all the personalities in the city realistic as well and make it a believable place.

"I don't want someone to say 'Oh, this is a brilliant game because all the little people do this' but I'd like someone to play it for three hours and say 'Jesus, that person just picked up a gun and shot me!' It keeps you on your toes. The thing is, games are never going to get better, they're always going to stay rooted



The Risk-like global map shows which company 'owns' which territory.





Before a mission begins you come here to select which weapons and body enhancements you want to give your four-strong band. At first your arsenal is limited, but it grows during the game as you research.





The brilliant scene-setting intro was created almost completely using a 3D ray-tracing package. It details how an ordinary member of the public is kidnapped by company agents and turned into a Syndicate member. It originally featured graphic scenes of limbs being ripped off and replaced by mechanical enhancements, but that had to go.

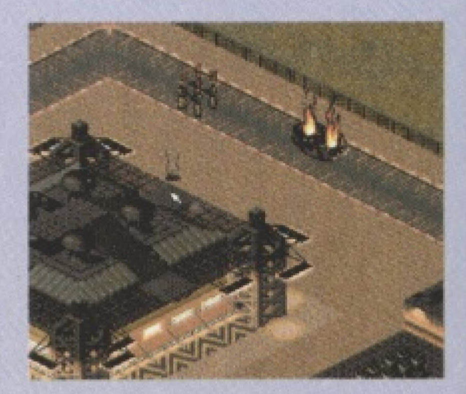
"I reckon you've two minutes to get somebody's attention and unless they can do something and feel like their in control in those two minutes then you've lost them completely."

Peter Molyneux, Bullfrog.

in shoot-'em-ups and beat-'em-ups, unless you do start making these sorts of steps forward.

"It's great having a really fast machine and being able to fly over fast vector landscapes, but it doesn't in itself take games themselves forward at all, they stay rutted in the same old game designs. Unless we start to think about and use these new approaches to the depths of programming then nothing will change. The concept is to make a world and put you inside that world, rather than make you the whole world.

"I've always liked not feeling that the game depends on me. I've always liked the feeling that there's



something inside the computer and it's living, and if I come in then I can make a difference in that world. That's the feel that I try to get across in my games. That's the feel I tried to get across in Populous. We maybe didn't achieve it but we're much closer with Syndicate. And taking that approach makes it much, much harder for us but it makes for a much, much more interesting game for the player.

"At the end of the day I want Bullfrog to be here in ten years' time. I want to create something fresh, original and different. That's what makes British programmers special, because a lot of British programmers approach games in that sort of depth and put that sort of gameplay in.

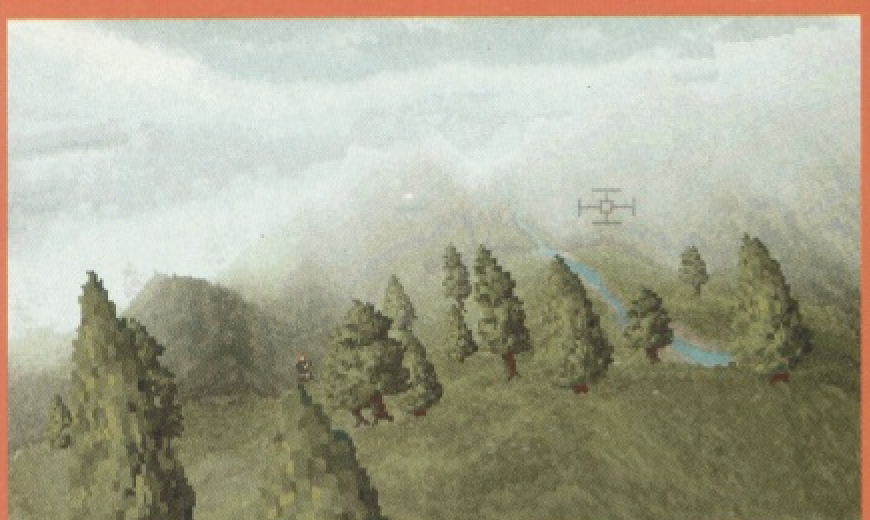
Why is that? Is it because most British programmers learnt 'the trade' on Spectrums and had to fit a quart in a pint mug? "I don't know. I think so," muses Peter. "I remember back in the days of the C64 dreaming of having a half-meg

LOOK WHAT BULLFROG HAVE GOT YOU FOR CHRISTMAS...

Of the plethora of new projects Bullfrog have in development most must, for now, stay wrapped under a tight veil of secrecy. Some of them are so unique in concept that Peter is understandably more than a little concerned that they might get 'ripped off' by rival companies. However, Peter is prepared to reveal one of them. It's called Populous Village and, as you can see, it's a bit of a stunner.

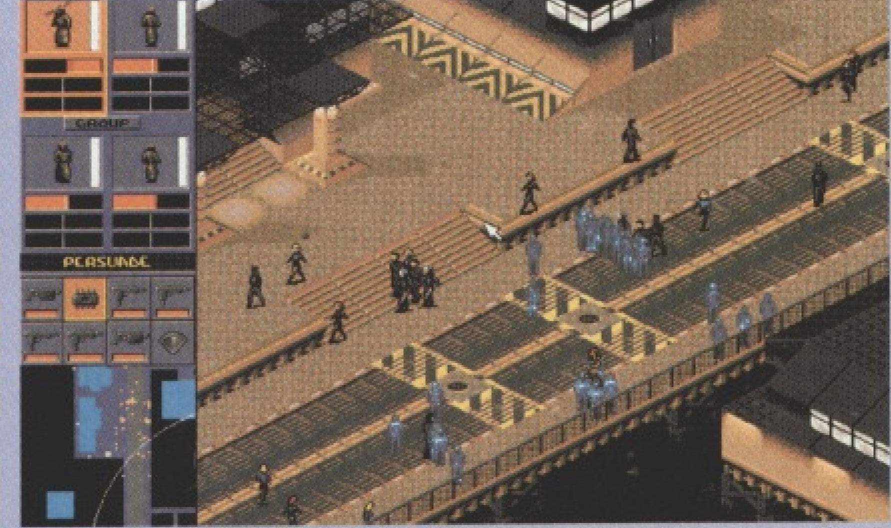
Despite the name, it's actually got nothing to do Populous whatsoever - that's just a working title. The game's only been in development for just a couple of months but it's already one of the most impressive things I've ever seen. Using the mouse you can glide smoothly and incredibly swiftly over lakes, ice-capped mountains and deep ravines, zipping past snow-covered trees and bushes. You can even, with a pair of red-and-green-lens specs perched on your nose, watch the world rush by in awe-inspiring 3D!











These graphics are taken from the A1200 version of Syndicate. As you can see, they've all been drawn in the new Amiga's high-resolution mode, which means you get loads more detail on the graphics. Surprising what a difference a few more pixels make, isn't it?

> **"I've always liked the feeling that there's something inside the computer and it's living, and if I come in then I can make a difference in that world. That's the feel that I try to get across in my games."**
>
> **Peter Molyneux, Bullfrog.**

Amiga. Now you've got two megs and you're thinking about two-meg games but the shame of it is is that a lot of people are filling that extra memory with graphics. Okay, you can show your grandma the graphics and that's great but you've spent forty quid on the game and probably got about forty minutes of enjoyment out of it. That's not how it should be. There should be much more to the game itself.

"The thing about action games is that just going in there a blowing things up is great, especially if you're in a darkened room and you've got the sound turned right up. But why not apply some more complex ideas to action games? Why do they always have to be the same?

"Most of them just rehashed graphics, the same old control method, you walk on-screen at the same place and there's the same alien who shoots you in the same way and you've got to repeat that twenty times until you get it right to win. It's so boring. There are ten different ways you can complete the first mission in Syndicate."



So, given the fact that Syndicate has been in development for nigh-on three years now, has it changed much from the early design plans? "Not enormously," replies Peter. "I mean, the feel of the game is still what I intended it to be. I always wanted there to be a feeling of freedom with that mixture of action and strategy. You decide how you want to play the game. It was always going to be isometric and it was always going to have this flexible city environment."

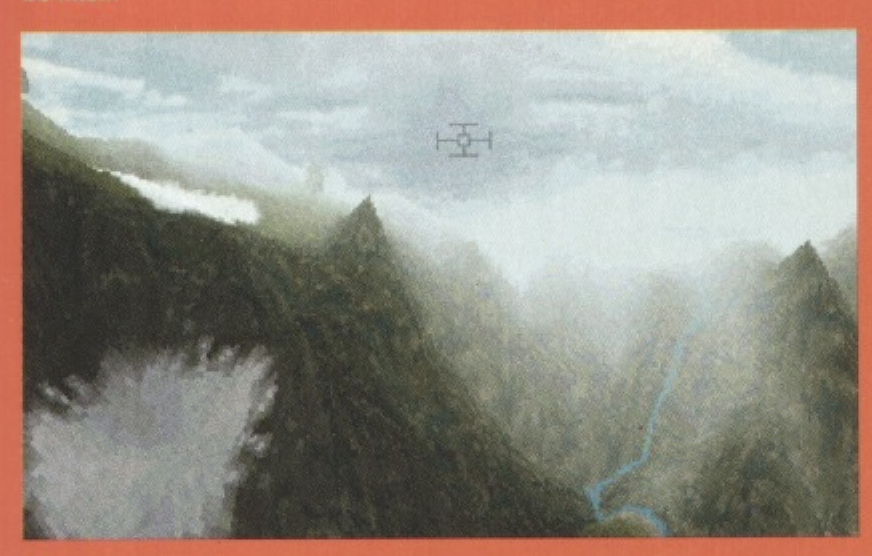
Do you still play a lot of games? "Yes, definitely," states Peter. "When I put out for a programmer I asked all of them 'Do you enjoy playing games?' and they said 'No, I hate playing games.' So I said 'So why are you applying to be a games programmer?' and they said 'Well, it's a job.' What's the point of hiring them? You'll end up with a game that reflects that fact. I mean, Shaun really wanted to program Syndicate and you can tell - there are so many nice touches in there."

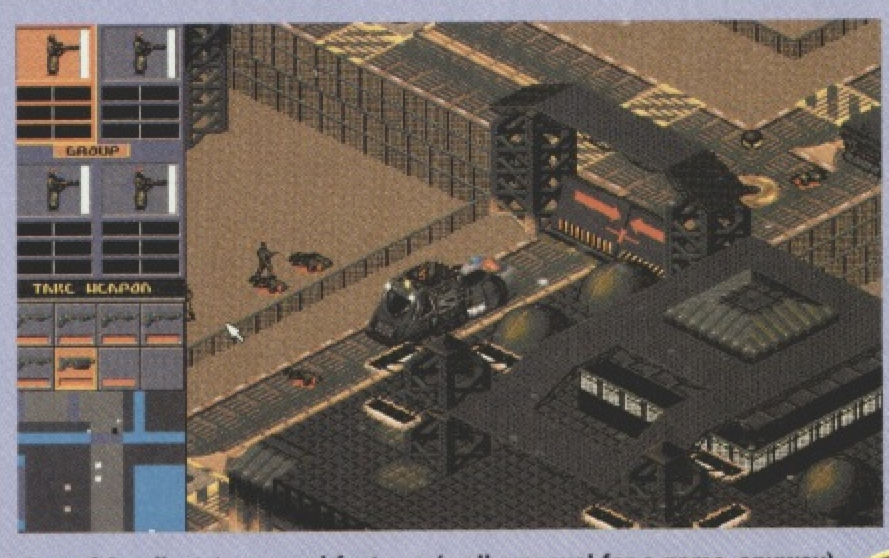
As Peter winds up the demonstration he makes an admission: "I'm always really nervous about showing a game to people. I'm the worst person to demonstrate them as I always think it isn't going well. I keep thinking 'They haven't said they like it yet!'" Like it, Peter? I love it.

It's been a long-cherished dream of Peter's to create a game based around the old stories of the Arabian Nights, and this routine may well form part of a flying carpet sequence. Remember, though, that it's still early days yet and the game's not due for completion until the end of the year.

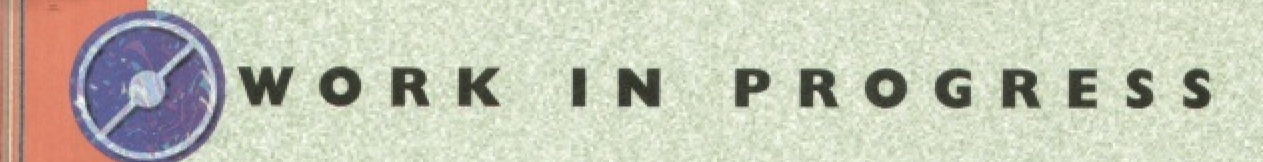
Due to the amount of processing power required it's going to be an A1200-only game, but given that it normally takes most other developers three years and a 33MHz 486 PC to do this sort of work you can begin to appreciate the scale of the technical acheivement.

So, if you've been looking for that one good reason to upgrade to an A1200 then this has to be it. And just think - if Bullfrog can tell you about this, just imagine what the games they *can't* tell you about must be like...





One of Syndicate's unusual features (well, unusual for a game, anyway) is that the bodies of killed enemy agents or civilians stay on-screen, littering the city walkways.





LIFE IN THE FAST LANE

Will Overdrive maintain Team 17's incredible track record of hit after hit? David Upchurch finds out...

Racing games. Racing games. Racing games. Haven't we got enough racing games on the Amiga? "Not of the type we want to do," replies Dave Broadhurst, programmer of Team 17's forthcoming big release Overdrive. "I mean, what's out there that's fast, slick, smooth and feels nice to play? I can't think of anything."

As with all Team 17's games it's not originality as such that Dave is after but creating the best example of a genre on the Amiga, in this case the overhead-viewed racing game typified by games like Supercars. It's a one-player game, with the player competing against either the computer or another player linked via a serial cable over a varied series of tracks and terrains.

A simultaneous two-player mode was considered, but after thinking about it and looking at how others had approached the problem Dave decided it just wasn't possible without ruining the gameplay. "Logically, how did you bring the other car on if the other car has died or is lagging behind on-screen?" says Dave. "It can be done - it's been done in other games - but it can't be done correctly. It's always basically a bodge. It's like 'We'll do it



PROJECT: Overdrive
PUBLISHER: Team 17
DEVELOPER: Psionic Systems
Dave Broadhurst (Programming)
Hayden Dalton (Graphics)
Allister Brimble (Sound)
INITIATED: November 1992
RELEASE: July 1993



that way because that's the best way we can do it but it isn't ideal.'

"Of course, the best way is to have two separate scrolling windows, but again that causes major problems, like how the hell are you going to see things coming up if you're travelling at speed because the window will be small you'd be struggling to avoid things because they'd be there straight away."

"What we want to do is make Overdrive like a Streetfighter-type driving game where you have characters to race against," says Dave. "They'll drive differently depending on who they are. That hasn't been confirmed yet - it's just something we're thinking of doing. There'll also be other cars thrown in to get in in the way, but again that may change."

There are five different track styles - race, desert, ice, indoor arena and city - to race on. In addition there are four difficulty settings per track, making for twenty levels overall. It's left to the player to select which order he wants to drive them in, although his choice is limited by the entry fees. By this approach the player is given the chance to sample a good variety of the tracks on offer in just an hour or so.

"The track maps have got to be big to get the feeling of speed in there," says Dave. "We've got a maximum track size of up to 300 screens. When we did the early maps we started off designing them really big but then we realised that they don't have to be quite so big because it gets a bit boring driving over them. It's better to have quite a tight map with lots of twists and bends because you have to do a lot more."

Each track is festooned with oil patches, turbo spots (which hurl you - briefly - down the track) and other bonuses that enhance or alter the car's performance. "You'll pick things and they'll improve your car," explains Dave, "but there won't be a shop where you buy tyres or anything."

Depending on the type of track you choose you get a different vehicle to race - sports car, Formula One car, buggy, truck and maybe dragster, though that's to be confirmed. Each handles very differently to the rest, but this has been relatively easy for Dave to implement. "For each car there's a different set of tables," he explains. "So to make it accelerate slower I just give it different gearbox values and to make it skid more I give it different traction values. So from the one core routine I can generate any type of car."

One thing that you won't see in Overdrive is front-mounted guns, rear landmine projectors or any other kind of weapon for that matter. "No, definitely not," states Dave. "We just think they're completely crap, to be honest. Supercars 2 had weapons and we just didn't like them. You'd be driving along and suddenly a bullet'd get you. It takes a lot of skill just to drive the car without having to worry too much about weapons.

"The whole point of this sort of game is driving skills and not throwing bullets at each other. Also on the technical side it's a bit awkward to have weapons and stuff and still keep the game running within one frame." That said, there will be an element of aggression in the game: "You'll be able to bump into the other cars and they'll bump into you," explains Dave. "That's where this Street-

"What we want to do is make it like a Streetfighter-type driving game where you have characters to race against."

Dave Broadhurst, Overdrive Programmer.





fighter thing comes in. Some characters will bump you more and be more aggressive while others will try to go really fast."

Although Dave enjoys racing games, he's not particularly impressed by those on the Amiga. "Most of them don't feel like they're going very fast," he explains. "We're trying to get an arcade feel in Overdrive. If you look at what's out now they all look like what they are - computer games."

If the game has drawn inspiration from any other game at all it's from a console game called RC Pro-Am. Dave's a big fan of it. "Mainly because it plays dead simply and it's addictive," he explains. "It's a very simple game but it feels really nice to control. That's the main thing - how the car feels. That's what we want to get across in Overdrive, you know, to make it so it feels like you're going quick and it feels like you're skidding and things like that.

From Dave's point of view it's easy to pick out the toughest part of the game to create: "The scroll! And the sprite routines!" he exclaims. "With the Amiga you're always struggling to put more and more sprites on-screen and the way the Amiga is it's pretty crap at doing things in one frame. In the past what Team 17 have done is run the scroll in one frame and the sprites in two. You don't really notice it in most games. But in a racing game that's moving very fast you notice a big flicker on the sprites so it can't be done like that. So we've had to do everything in one frame which gives us major limitations as to what you can put on-screen."

But that's not to say that Hayden, the graphic artist, has been without his own set of problems. Each car has can be rotated through 32 angles. When the car's on the level this hasn't been too much hassle - after all, if you need a car heading down and you've got one drawn heading up, then by just flipping the 'up' sprite using the sprite-plotting routine your problem's solved, meaning that Hayden doesn't need to draw it from scratch. However, on bumps the car tilts up and down, thus showing off the front and back of the car, so these can't be flipped, which means Hayden had to draw each of these frames by hand. "They've been a major nightmare for him," says an understating Dave.

"We've had to do everything [in Overdrive] in one frame which gives us mafor limitations as to what you can put on-screen."

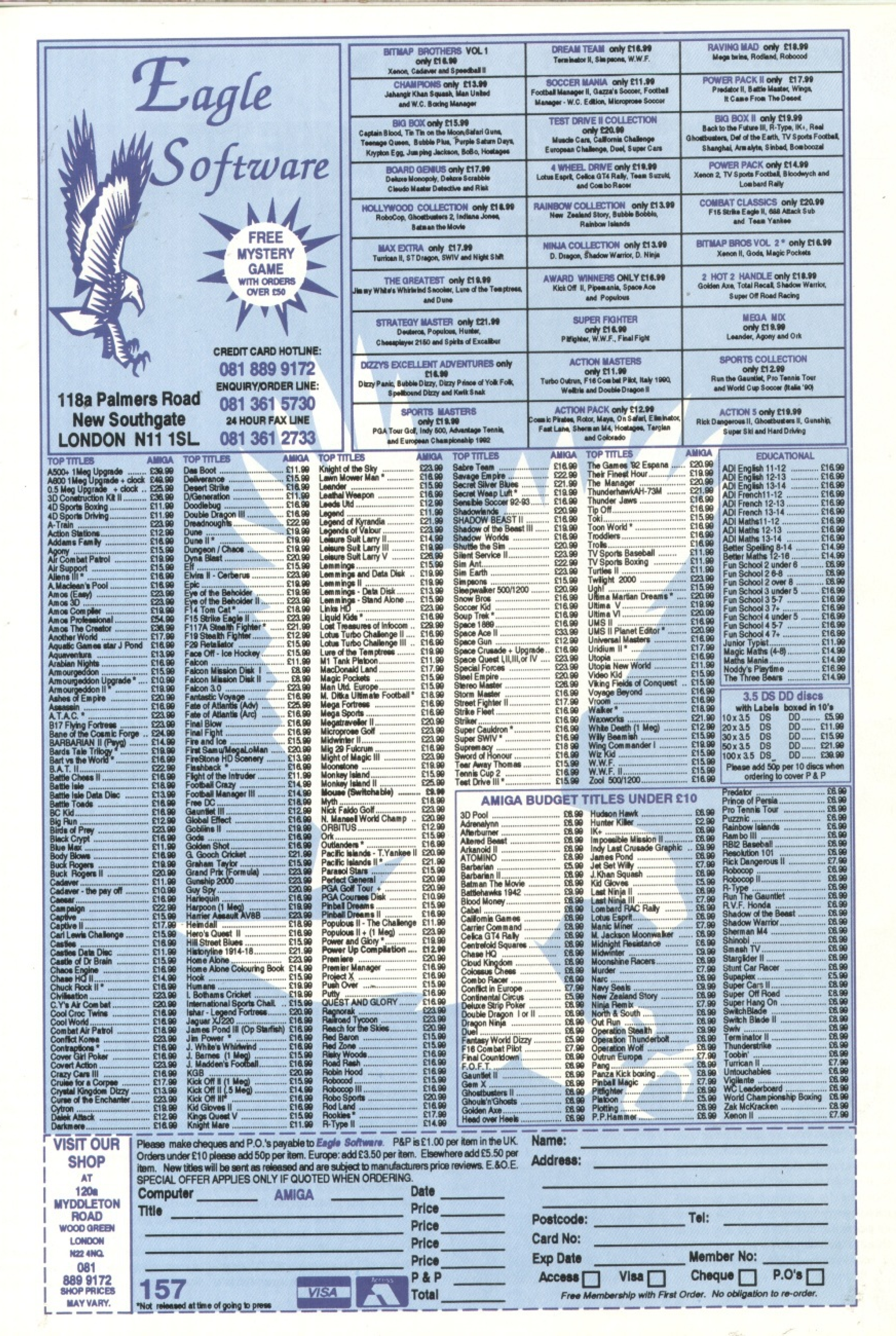
Dave Broadhurst, Overdrive Programmer.

Given Team 17's impeccable track record, it's inevitable that there are some evil-minded journo types around who are just waiting for the company to put its foot even slightly wrong. Does Dave feel any pressure on him to maintain the Team 17 'standard'? "There was with Assassin because it was our first product for them. We're not so worried with this one as we've got the time to get it right.

"Now the game's nearly finished we're basically going to sit on top of it for three months and tweak it to get it more or less perfect. The control is improving every day as and when people come up with suggestions. I should imagine everyone at Team 17 will get a go on this before its release so if they've got any moans they'll either be addressed or told to get lost! There's not many companies like Team 17 that are in the position where they can spend a lot of time on just getting a game right."







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GOVERNMENT STEALTH WARNING

Fasten your seatbelts and extinguish your fags as another ground-breaking MicroProse flight sim takes off from PC Airport and makes its way to Runway Amiga. Simon Byron enjoys some in-flight entertainment.

If you saw the Gulf war on telly then you probably caught a fleeting glimpse of the F-117A Stealth Fighter. If you were an Iraqi radar, however, you wouldn't have seen it at all as the plane is virtually invisible to most tracking devices, making it an effective and deadly killing machine. Its primary task is to sneak into enemy territory, staying as low as possible, and take out any major threats to the opposing forces before returning swiftly to base, hopefully unnoticed.

Because it's principally designed to remain invisible, the F-117A isn't particularly plane and tends not to be overladen with weapons, making it fairly vulnerable if spotted. You may not think this type of plane would make an exciting subject for a flight sim but when originally released on the PC it went down a right desert storm and so, as is often the case with successful PC games, its Amiga appearance was almost assured.

Paul Hobart is one of the Amiga programmers and he explains what the game's all about. "You're given a mission which comprises of a primary and secondary target along with various other targets along the way. You don't necessarily need to take out all the targets, but if the primary target is not destroyed then the mission is deemed a failure. There are plenty of other things to blow up along the way like SAM Sites, runways, enemy aircraft, patrol boats, buildings, windmills, etc, etc."

There will be roughly 60 000 possible missions in the game, which is a bit of a first for a flight sim. Paul reveals how this is possible. "Say you're flying in Central Europe. There may be something along the lines of one hundred possible targets and the game picks two of those targets as primary and secondary. In theory there are one hundred times one hundred possible missions for that particular 'world', and there are six 'worlds' to fly in."

It's inevitable that the game will be compared to its PC counterpart. Have the programmers had to make any



PROJECT: F-117A Stealth Fighter 2
PUBLISHER: MicroProse
DEVELOPER: Paul Hobart, Neil Duffield (Programmers) Amanda Roberts (Artist)
INITIATED: January 1993
RELEASE: September 1993

allowances for the Amiga version? "From a gameplaying point of view there's no difference," says Paul. "It will play exactly the same. From a visual and technical point of view, obviously we haven't got the same processing power as a PC so the 3D landscapes and shapes aren't as complicated as the PC ones. But having said that, they are fairly advanced for Amigas. Basically the speed and complexity of the 3D shapes is the only difference, the rest of it should be the same. At the moment it's running fairly slowly but by the time we've made a few changes, the absolute minimum frame rate will be six to seven frames a second."

I'm sure that a lot of people may not understand why Amiga flight sims are generally so slow. Obviously MicroProse try to limit this reduction in speed but Paul outlines the problems of coding on the Amiga: "It's basically down to clock cycles. For instance, a typical MicroProse game normally runs on a 386 PC, which runs at between twenty five and thirty Mhz a second. An Amiga only does about eight or ten, so you're talking about a third of the processing power to begin with. If you want to have some very flashy graphics on an Amiga it takes up a lot of processing time again, so that's why everything is basically slower. It's like comparing a Ferrari to an Escort - it's just less powerful!"

Have the team managed to improve the game in any way to make up for the slower frame rate? "There's a possibility, which is by no means definite, that instead of having the bog-standard end of mission briefing with little icons that pop up and tell you how you did, what we're hoping to do is actually re-enter the 3D world and see any major events as they happened. As far as we know we can do it, but we haven't tried yet."

Converting a PC game can sometimes be a bit daunting as you have to know exactly what the original programmers were doing with every line of their code. Have the American coders who designed F-117A for the PC been co-operative? "They've given us a fair bit of help," replies Paul. "The guy who who modified the 3D system, Neil, had to speak to the Americans several times to find out what was happening with the maps because we had to convert their maps to our system. And also our gameplay code is basically a straight conversion from their C source code, so being able to talk to them has been quite useful."

So what Amiga plane games have impressed Paul? "If I was going to very honest I'd have to say that no Amiga flight sim has really impressed me. The problem with the Amiga is that it's so underpowered. Unless you're dealing with the A1200, it just doesn't have enough power to deal with this sort of stuff properly. I've heard that Combat Air Patrol is good but I haven't seen it yet."

> **"I think that if I was into flight sims and I had an Amiga, I think I'd seriously consider buying F-117A."**
>
> Paul Hobart, F-117A Programmer

If he was 'yer average punter', then, would F-117A be the first game to impress him? "It probably would. It's very much in the mould of all the traditional MicroProse games which have developed over the years. I think that if I was into flight sims and I had an Amiga, I think I'd seriously consider buying F-117A.

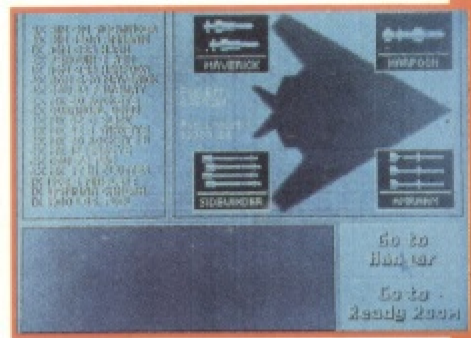
"What will make it so different is that it will be a fun game to play. Although you'll have a primary and secondary target, you can pretty much do as you want. For instance, if you decide that you want to take out all the bridges then you can, and you'll get a score for doing that. It's a fairly non-linear sort of game; as long as you take out the primary target, you can do as you please and with the wide range of planes, missiles and targets there should be plenty of variety"

Have there been any major difficulties so far? "The hardest part has been trying to figure out what the Americans were doing with their code," Paul jokes. "I wouldn't say there have been any particularly difficult bits as we've been using technology that we've already got. It's not so much been a case of difficult things to do, we've just been modifying things until they work. There have been no major sticking points yet."

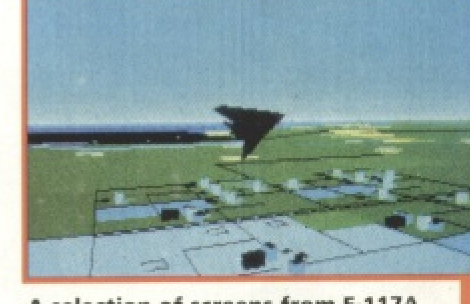
Because F-117A has only been in development for around four months, the actual gameplay was only recently introduced, but now it's working perfectly, as Paul explains. "I'm very happy with it. It was unusual because the two programmers, Neil and I, had been working on totally separate parts of the game, him on the 3D engine and me on the actual game mechanics. The two weren't actually merged up until about a month ago, so until that date we had no idea whether it would work or not. Within the space of 2 hours we had a game running, which was rather pleasing."

Things are going so well that at this stage the team are further into the game than they should be. "The official completion date is around September. We are running slightly ahead of schedule but given the way things tend to go on these projects, I suspect that it'll be released towards the end of Summer."

It's difficult to judge things at this early stage but if half of what the team are promising comes off then Amiga flight sim buyers are in for a treat.







A selection of screens from F-117A Stealth Fighter 2 in action. As you can see it's already shaping up to be something very special for flight sim fans. Note the excellent level of ground detail.





A GAME OF TWO HALVES

Many companies who are eager to promote their products often declare that their next release is "The best platform game ever." This time it may, just may, be true. Simon Byron has all the facts.


All the levels shown dooted around the page are still at an early stage and most of the meanies and traps are yet to be properly installed. There is, however, this huge pendulum-type thing to contend with at the moment and no amount of ball battery is going to stop its perpetual motion.


One of Soccer Kid's nicer touches are the levels where the background constantly scrolls to give the impression of movement. Here in Japan the football crazy character finds himself on a moving train which winds its way across the country, doing all the things a normal train would, like jigging around and going tunnels.


A number of traps cause instant death to SK and here's just one of them - water. Can you believe that someone so athletic can be fatally wounded by a drop of the old wet stuff?

Soccer Kid has been in development for over a year now and the fruits of Krisalis's labour are beginning to show. The game is set during the build up to the 1994 World Cup where a trophy-collecting alien has swooped down to earth and nicked the greatest football decoration of all - the World Cup trophy itself. The tournament obviously cannot be held without the prize so hardened football fan Soccer Kid decides to retrieve it himself.

It's certainly one of the more original platform plots we've heard in a long time and one which you'd imagine could only have been conceived after a few pints of the falling down water. I spoke to Nigel Little, Soccer Kid programmer, about the game and the foremost thing on my mind was obviously how they conjured up the plot.

"Krisalis have have done a number of football games in the past, as you know, and someone wondered whether you could do a football game mixed up with a platform game," explains Nigel. "We had to test to see whether it was feasible or not and find out whether it would be playable. After knocking together a few test routines and getting the ball working, we decided that it could work."

Having created a very primitive game-engine, the project began in earnest. One of the most unique aspects of the game is the way that Soccer Kid kills the enemies. Kicking a ball at them usually does enough to knock them over but Soccer Kid need to keep a constant eye on where the ball will land as there are loads of items which can deflate the ball and render SK temporarily weaponless. Nigel thinks that the ball now moves perfectly, but that's not to say it was easy to do, as he reveals. "Getting the ball to move realistically was quite difficult as the routine involves loads of complex maths, which can get quite deep. But now I think it's worked out well and all agree that the ball moves fairly true to life."

Manoeuvring SK around whilst still influencing the ball's movements

sounds like a nightmare for the person who has to work out the control method. Are they easy to master? "With the variety of moves you can pull off with the ball [which is; kicking it on your foot, kicking it onto your heard, doing an overhead kick, standing on the ball, doing a normal kick and, finally, heading, for those who are interested], it can take a while to master the controls. We're hoping to include a tutorial mode within the intro where the screen depicts the kid performing loads of trick-shots while all the joystick moves are shown. We reckon it'd probably take about five minutes for a new player to learn all the trick-shots, but you don't need to know every one to be able to complete the game."

The team had a few problems working out what to do in one particular instance, as Nigel explains. "Because you use the ball to kill the enemies, it'd be very difficult to complete a level once the ball had been lost but we didn't know how to enable the ball to return once you had lost it. We thought of making it come back after a short while but we decided that having a ball suddenly reappear could be a bit off-putting so we changed it so that you just have to hold the fire button down. It's simple but effective and we think that it works well. You have a maximum number of balls that you can use on each level but if you recall the ball more times than that then you start to lose points."

Some platform games slow down terribly when there is a lot on-screen at the same time but Nigel is confident that Soccer Kid won't be one of them because the team know exactly how to avoid this problem. "You've got to be careful of how much background animations the graphic artist includes and also be wary of how big your enemies are. We're going to make sure that the game always scrolls at fifty frames per second, unlike Zool."

The game was being developed inside Krisalis's HQ which, curiously enough, is where their last platform release Arabian Nights was also written. We've heard rumours of project rivalry, but is it true? "Obviously with both teams working on platform games at the same time, we wanted to make sure that both games were completely different. We were kept in completely different offices and each one of us wanted to keep our own ideas to ourselves. There was a bit of rivalry, but it was only friendly. A by-product of this competition was the fact that both teams have done their best to produce as good a game as possible. Obviously Soccer Kid is better than Arabian Nights because we've got more moves, more levels, there's a lot more variety in terms of enemies and backgrounds. It's just better overall."

> **"...I think we've come up with a very good platform game, if not the best."**
>
> Nigel Little, Programmer

There are mutterings within the industry that Soccer Kid could well become the best platform game ever. Are these rumours true and can Nigel justify them? "Obviously Krisalis is not a huge company so we haven't got the huge resources of someone like Sega or Nintendo. Taking that into account, I think we've come up with a very good platform game, if not the best."

It seems to be the in thing to ask everybody whether they'll be developing specifically for the A1200 and I see no reason why I should be any different. "We'll probably do an A1200 version after the standard version. Obviously with the speed increase, we'll be able to have more on-screen enemies, maybe different levels. There's not much we can do to enhance the graphics because to change the amount of visuals we have in Soccer Kid would take forever."

So, is Nigel content with the way that Soccer Kid is finally shaping up? "We've got about another month left and I'm pretty happy with the way things are going. It can be a little frustrating have to make demos up for magazines to view the product when you're trying to finish the game. It's the same with every project - you could always do with more time."

Still smarting from that tactless comment about demos for magazines, I ran quickly from Krisalis's Rotherham HQ and legged it for the next InterCity back to cheerful London, home to the nation's happiest. Reflecting on the way the day had turned out and wondering whether I had not taken last Nigel's comment in the humorous manner it was intended, I settled back in my coffee-stained British Rail chair and thought about life for a bit. It's a funny old game, isn't it?

PROJECT: Soccer Kid
PUBLISHER: Krisalis
DEVELOPER:
Nigel Little (Programmer)
Neil Adamson (Graphics)
Matt Furniss (Design, Sound)
INITIATED: Spring 1992
RELEASE: June 1993



There are times when Soccer Kid needs to travel by a separate method other than walking. Swinging on various objects will play a vital role in the game so you'll be pleased to know that there will be no fancy control methods to contend with here, just push Up to grasp hold of the chain and Fire to let go.

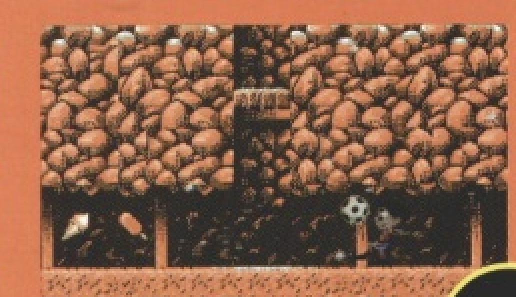
There's plenty of larking around to be done if Soccer Kid becomes a bit bored with his quest and the ball is normally a good source of handy japes. By moving the joystick in a specified way, you can get SK to stand on top of the ball use it as a convenient trampoline to jump higher than is normally possible and reach platforms previously too far away.



At the end of every level you'll be presented by this screen which will list exactly how many bonuses you collected, the number of special football cards you picked up and also award a special time bonus depending on how quickly you managed to reach the level exit. What more info could you possibly need?

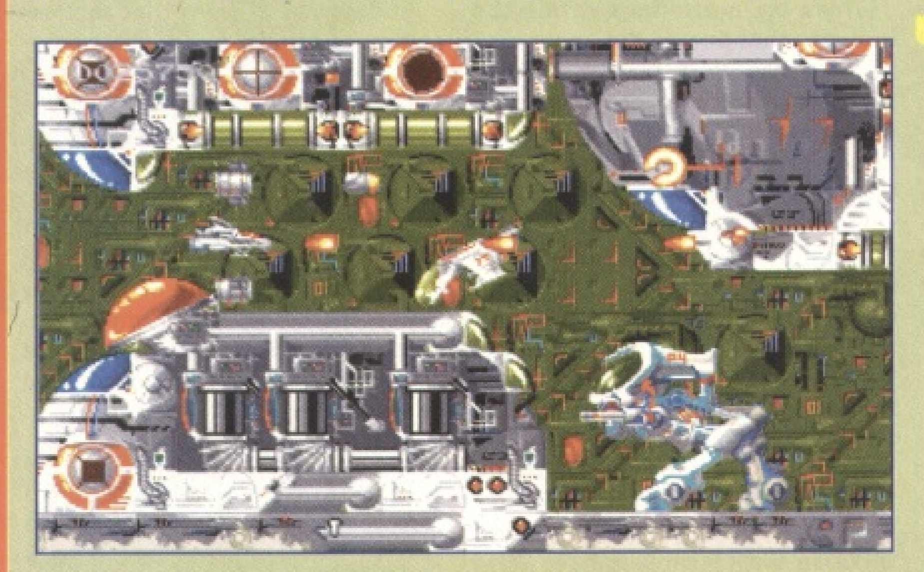


Another nice feature which the team have managed to implement is the way that Soccer Kid turns darker whenever he enters shaded areas where there's no light. The mine shafts found in the Russian Forest are a good example of this and these locations will no doubt contain loads of secret bonus rooms and passages.



D-HERO

Euphoria

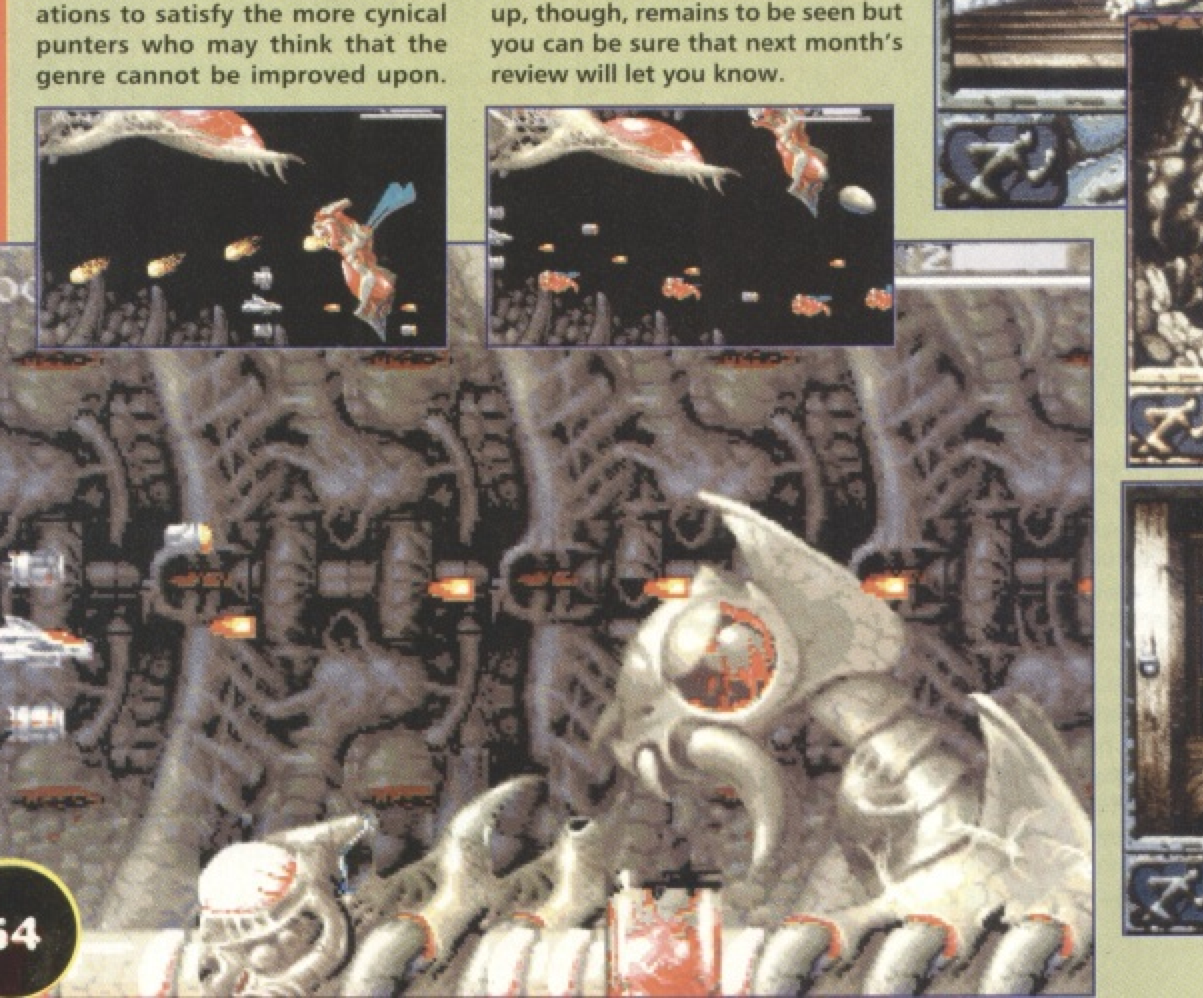


Name a decent horizontally scrolling shoot-'em-up. Go on. Yeah, okay, Project X and Apidya, but what are you left with after that ? D-Hero, that's what. New software coders Euphoria (some of whom were involved in the decidedly average Flimbo's Quest) have been working away on D-Hero (which actually stands for 'Disposable' Hero, fact fans) for the past nine months and, as I think you can tell from the screenshots, it's looking incredibly groovy.

Euphoria team member Laurens Van Der Donk (look, he is Dutch) is enthusiastic about D-Hero. He admits that this type of game is two a-penny but is confident that there are more than enough graphical treats and slight gameplay variations to satisfy the more cynical punters who may think that the genre cannot be improved upon.

The shoot-'em-up action is integrated with some 'strategic' (for want of a better word) overtones which revolve around developing and selecting power-ups. The spaceship is equipped with a finite amount of space for weapons and choosing which ones to install can often mean the difference between success and failure. There are some neat visuals, too, like the way the action is reflected in any on-screen water, which certainly give the game a unique arcade look.

And playability-wise you can't fault it. It's tough, that's for sure, but nowhere near so as its immediate rival Project X, which should placate gamers who had their fingers burnt by that infuriating release. Just how the overall package stands up, though, remains to be seen but you can be sure that next month's review will let you know.



BLACK SECT

Ubi Soft

Remember Vroom? Good, wasn't it? Well, Lankhor, the team behind that fab racing game, have decided that a change is as good as a rest - and you can't get more of a change than from racing car sim to Dungeon Master-type game, can you? Boasting such innovations as 'Being the first French adventure to take place in the depths of the Yorkshire Moors', it looks like Black Sect could be different, if nothing else.

Anything to do with the Yorkshire Moors usually means trudging around fields just outside Leeds singing, "Ilkley Moor 'bar tat'" (which means 'without hat'), but this European outing couldn't be more different, and a lot less sad. You play the part of innocent villager whose Grandfather has just been murdered by some horrible evil sods. These villains have made off with the communal spell book and your task, of course, is to retrieve the enchanted pages and avenge your Grandad's death.

Yeah, yeah, we've (and you've) heard it all before, but Lankhor is promising, amongst other things, fascinating scripts, large animations, graphics which change according to the time of day with some fantastic sound effects and, for once, their credentials seem to back up these claims.

Everyone involved, from the graphic artist to the musicians, boast impressive qualifications and if half of what they can do is reflected in the game then we're onto a ninety percenter if ever I've seen one. You'll soon be able to judge for yourselves when the game is released at the end of May. And, as we always say, expect a full review next month. Perhaps.

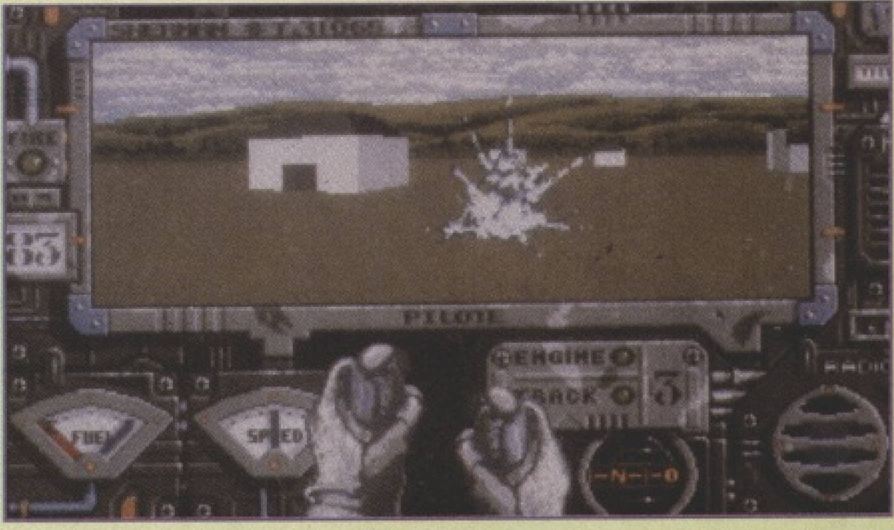




D-DAY

US Gold





In the wee hours of June 6th 1944, the allied troops began what was one of the most key operations in the Second World War; D-Day. The fact that this event was a complete success owes nothing to Hitler's butler, who was under strict instructions not to wake up the Dictator under any circumstances. Adolf only found about about the landings a good seven hours after the mission had begun, by which time we'd probably scored about seven goals already.

"So what's Panza Kick Boxing got to do with this?" I hear you ask. Well, okay, you didn't ask but it's a good way of getting in a joke about us giving Hitler's troops a good kicking and also a convenient means of letting you know that D-Day comes from the team behind the fun martial art beat-'em-up.

D-Day combines strategy and simulation in a way that we haven't seen before. You can command either the Allies or the Germans and the idea is to wipe out most of the opposition before they do the same to you. The unique thing about D-Day, though, is the fact that any of the four types of confrontations assume the form of a mini simulation, two of which (bomber raids and tank manoeuvres) are represented in glorious 3D! There are a couple of arcade sections thrown in for good measure. Infantry engagements are played out in a Cannon Fodder-style sub game while the Parachute Landings can best be described as a kind of Lunar Lander affair but without the reverse thrust.

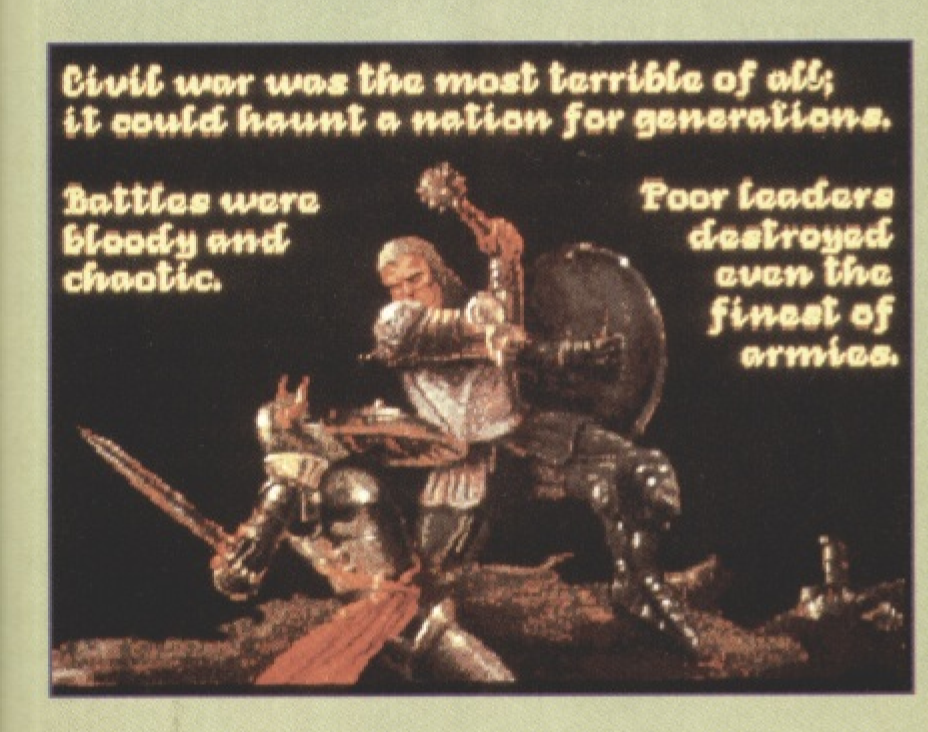
It's always somewhat difficult to prejudge these mixed game-style concoctions but if what we've seen so far all links together, it looks as if US Gold could well be on their way to a gaming classic. Find out next month when D-Day will definitely, definitely, definitely be reviewed.





CASTLES 2 - SIEGE & CONQUEST

Interplay

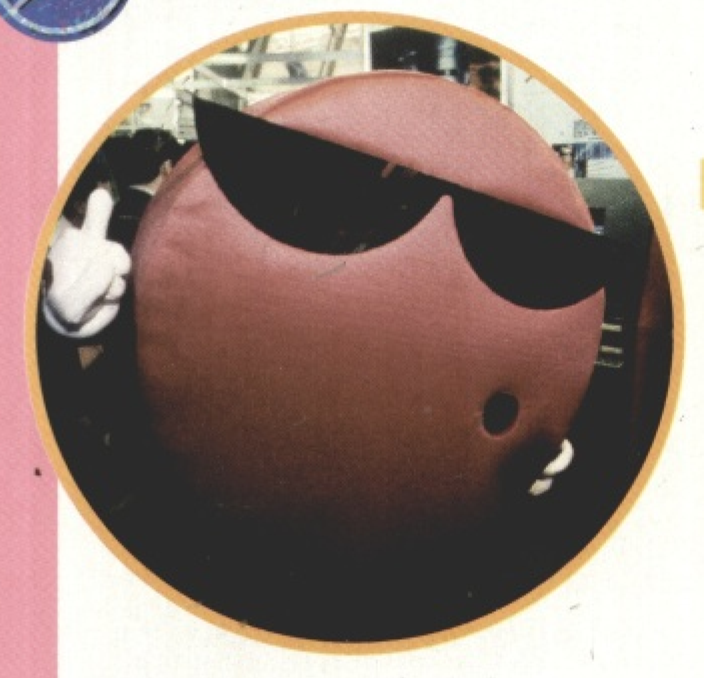


King Charles of Bretagne is dead. Ceased to be. Defunct. No longer living. Has expired. And you know what this means, don't you? Yes, the throne is up for grabs and the hardest person in the land gets to park his (or her) bot on it.

To become the ruler of the land you'll need to have your fingers in a number of pies. Obviously you'll need to erect loads of castles all over the place and there's a lot of fighting and sieging to be done but you'll also need to keep an eye on what the computer players are up to and decide whether to form military or political alliances with them.

From a game-playing point of view, Castles 2 sounds a lot like Mega-lo-mania, which is no bad thing as far as we're concerned. As to whether there will be nifty speech like "Do you want to come on my team?" is as yet undecided but the actual combat and strategy elements are far more involved than Sensible's classic so any glossy touches like that can be overlooked in favour of the game itself.

At this point in time, neither Dave nor I can remember what the original Castles was like but we suspect that it was probably quite good, seeing as though there's a sequel underway and all that. We're told that there are loads of new features like digitised movie footage and different storylines depending on which character you play, as well as all the elements which presumably made the original game so successful. Rest assured that there will be a full review as soon as is humanly possible.



THE SHOW

The ECTS is held twice a year, in April and September. The best part of the entertainment software industry is there. Almost all the hot new hardware and software releases are there. All that's missing is the public, hence the 'Trade' bit. If you aren't in the know it costs ten quid to get in, and to what end? To trade cash and computer and console software with the world, to rub shoulders with the publishers, coders, journalists, 'stars' (Violet Berlin, Dominik Diamond et al) and even software characters (well, people perverse enough to dress up in sweaty rubber costumes of James Pond, Cool Spot, Tiny Toons, Alfred Chicken and Zool), and to drink gallons of coffee. And to watch the intrinsically important industry individuals waste valuable seconds of their 15-minute fame allocation in front of the telly cameras.

The software business is a dedicated follower of fashion. Judging from this ECTS, the Amiga is about as trendy as a male ponytail. It's all Super Nintendo and Sega Mega Drive this, and IBM PC and compatibles and CD that. But wait. As David Soul was moved to say, don't give up on us, baby. There are over a million Amiga owners in the UK alone. The A600 and A1200 are selling well, so Commodore say (but they didn't have a stand at this show). But software support isn't diminishing - it's concentrating. Publishers are still using the Amiga as a test-bed for ideas to convert to the consoles, so that's no bad thing.So let's put on our best walking boots and find out what was on show. Let's be clever and do this in alphabetical order...

First up is ACCOLADE. And not an Amiga keyboard in sight. Damn. That brazen bob-cat Bubsy, latest console Sonic-beater, may make it to the Amiga, but don't hold your breath. Meanwhile, over at ACTIVISION, once the world's most innovative software publisher... Marvellous. Nothing for the Amiga - now or ever. What a great start. No 'B's for our honey so it's on to 'C' and...

Ah, CODEMASTERS. Now the budget boys must have something cheep and cheerful to brighten up my day... Not at the moment. Fine. Well thank heavens for those freaky French fellas and femmes at COKTEL VISION. They have, for the A1200 at least, Lost In Time (a heroine, Doralice, is - no! - lost in time in a 3D adventure story written by Muriel Tramis of Fascination fame), plus Inca Deu and Gobliins Troi (more of the same with a scenario also by Ms Tramis). The coffee's good, too.

The Derby darlings at CORE DESIGN are as strong as ever on the Amiga. They have the every-which-way blaster Blastar and the isometric-viewpoint arcade adventure Darkmere. There's also a pretty platformer with a clean-cut cartoon look called Bubba 'n' Stix (the ugly hero wields a multi-functional stick in a mix of Prince Of Persia and Rick Dangerous), and an oddity provisionally titled OddBall (a top-down, three-dimensional platformer-cum-puzzler reminiscent of Millennium's Cloud Kingdoms). Core Design are also converting their popular platformer Wonder Dog to the Amiga from the Sega Mega CD. Oh, and Curse Of Enchantia II is due for release in August, and the coffee here's the best yet.

Here's a familiar face at CYBERDREAMS: the UK Managing Director is none other than that cheeky chappy Mark Scriven, erstwhile Advertising Manager for The One. The people behind HR Giger's DarkSeed have two new releases in development, both from renowned talents in the science fiction fantasy fraternity. CyberRace (high-speed futuristic racing and combat simulation created by Syd Mead, designer involved with movies such as Blade Runner, Aliens and Tron) is out in November, while I Have No Mouth And I Must Scream (enter the belly of a super computer in an adventure from award-winning fantasy author Harlan Ellison and based on one of his stories) is for 1994. CyberDreams have run out of coffee.



DIGITAL INTEGRATION's flight simulation Tornado is shaping up for an imminent release. That is all. DIGITAL MARKETING INTERNATIONAL on the other hand have The Hidden's

Gary Penn, former editor of The One, top industry celeb and cynic, rounds up all the news, views and booze from this year's Spring European Computer Trade Show.

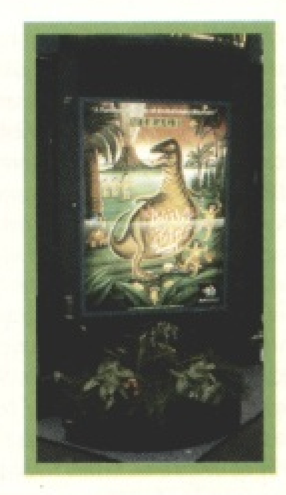
must go on (and on)

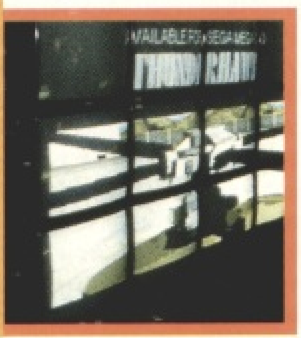
"Software support for the Amiga isn't diminishing - it's concentrating. Publishers are still using the Amiga as a test-bed for ideas, so that's no bad thing."

Donk (formerly Dong) and another platformer called Woody's World. DMI's new budget range includes Sword Of Sodan (mmm) and that jewel Gem-X (sadly, the sequel's no longer a runner). Nor's the coffee. Here comes MEV DINC out of VIVID IMAGE. The Second Samurai is still on its way. "It's almost completely different from what you saw last time," says Mev. "Maybe it's time you took another look for a Work In Progress, eh?" We reckon so... DOMARK are displaying Championship Manager '93 (with dozens of new features - see the review this issue). And speaking of champions, Domark are kicking off their new Champions Of Sport label with International Rugby Challenge and Formula One Champions (from the fair-to-middling Vroom team). The Putney people are also sponsoring Formula 3 driver Christian Horner, and have signed up development team Maelstrom (Midwinter and so on), but neither party is likely to be writing anything for the Amiga. Bah. The coffee's not so hot either.

And now it's time to ask: "Where are you Mark... Lewis and company?" ELECTRONIC ARTS are







(Far left) Mindscape's plucky new star, Alfred Chicken, danced merrily through the show.

(Left) "Don't laugh at me because I'm a Zool," sings a sweaty bloke dressed up in a ill-fitting Ninja Ant costume.

(Below) Here's where it all happened! The Business Design Centre in trendy Islington was packed full of industry, retail and press bods who were eager to check out all the hot releases due to to hit the shelves in the next six months.



(Left) The ECTS is like a school trip in some respects - there's always someone trying to get off with someone else. This year was no different; Tiny Toon Bugs Bunny wouldn't leave Virgin's Cool Spot alone. There's going to be a fight if he carries on like that...

(Below) Jon Hare show his obvious excitement by yawning for the cameras. Thanks Jon!

(Far Below) Westwood Studios' Brett Sperry popped across the pond to show off his stunning new RPG Lands Of Lore.

(Below Jon but not quite as far as Brett. Sort of in the middle, if you know what I mean) Alfred Chicken again.

nowhere to be seen, except in the guise of Origin with a special stand showing off Strike Commander for the IBM PC and compatibles. It looks good, but I can't see how that zippy 3D malarkey can be reproduced on the Amiga - Wing Commander was bad enough, and that was far less intense than this sequel. Well what do you know, an Amiga Strike Commander isn't on the cards.

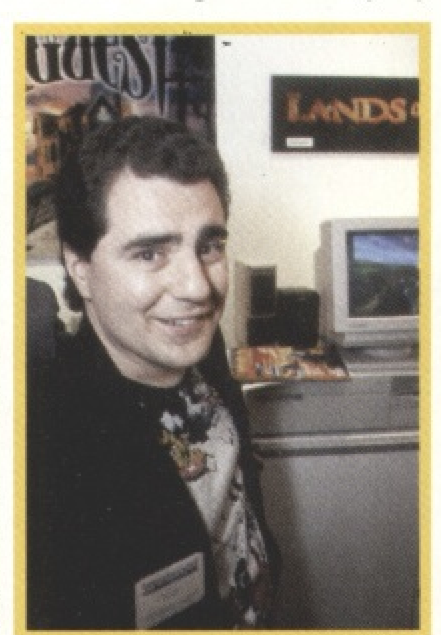
Nor is anything from ELITE. It looks as though the dreary Joe & Mac: Caveman Ninja is the last the Amiga will ever see of the Walsall wonders. Hoorah, EMPIRE are here to save the day for 'E' with MagicBoy, CyberSpace and War In The Gulf (a follow up to Team Yankee and Pacific Islands). EUROPRESS SOFTWARE has expanded its AMOS range of utilities. Reeeeally? That's terribly interesting. Oh look, is that the time? Moustache. Got a more pressing engagement... with a steamroller. No 'F's so... OOF! Excuse me. Sorry, Dave mate. That was Dave Gibbons, top comicbook artist and writer and occasional The One cover artist, and currently helping out with Revolution's Beneath A Steel Sky. He's laden with carrier bags full of stuff and is on his way home. "You for coffee?" I think he asked. Strange question. "With you!" I reply.

Hubba hubba. Did you see that lady wearing a badge asking "ARE YOU EAGER FOR BEAVER?" That's a cue to visit GRANDSLAM, via the toilet for relief (the coffee probably tastes better the second time around). Well what do we have here? Beavers (a platformer from Arc Developments), Realms Of Darkness (FRPG strategy), Tensai, The Seventh Sword Of Mendor, and The Legend Of Myra (very much in the mould of that old favourite Boulderdash).

Onwards. GREMLIN GRAPHICS are saying nothing about their Zool sequel. There is however on display a version of Litil Divil (at last), and news that the Sheffield software publisher will be doing things with the reformed Madness (as in the pop group).

No 'H's, so it's on to 'I'... With a name like IMPRESSIONS one always expects to see a range of Mike Yarwood style 'tributes' to popular releases. But no - wearisome wargaming is where it's at for these chaps. I'm not that desperate for Amiga software. Oh look, is that the time etc.

American publisher INTERPLAY has set up shop here in the UK. They gave us Battle Chess, Lord Of The Rings, and Castles through Electronic Arts. Now Interplay are standing on their own two feet, so to speak, they won't be neglecting the Amiga - The Lost Vikings, Star Trek and Castles II: Siege & Conquest are three certainties. The alluring Alison Beasley buys





me a beer. Yum.

Ah, isn't that sweet? There's one for the kiddywinks - Noddy's Playtime from THE JUMPING BEAN COMPANY. KONAMI have nothing to show for Batman Returns and Frontier which now look set for Autumn release. Oh well.

KRISALIS' platformer Arabian Knights is about to be released, and interesting-looking Soccer Kid is nearing completion. The letter 'L' is poorly represented. Kicking off 'M' we have MICROPROSE.

Ho hum. Gunship 2000 looks good on the Amiga, but that's all. Come on, move along, there's nothing more to see.

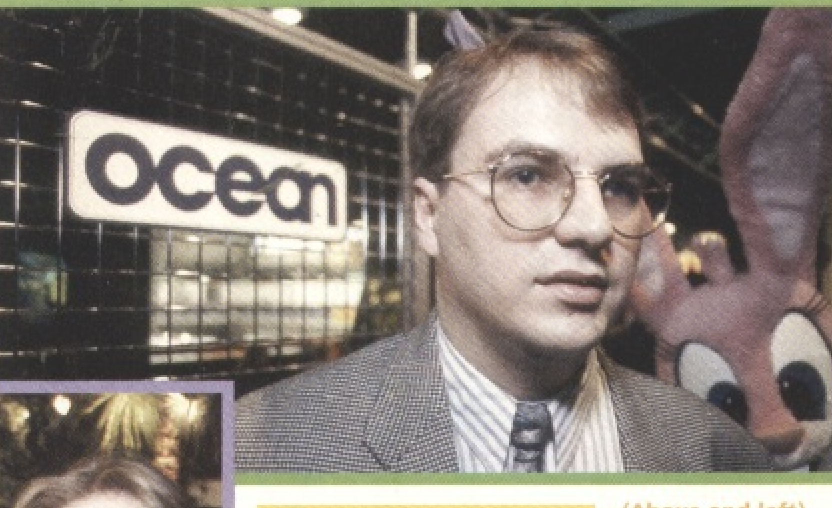
MILLENNIUM have Metamorphosis (a working title), a platformer in need of polish but very neat nonetheless. James Pond I and II: RoboCod are being enhanced for the A1200 for release in June. James Pond 3: Operation Starfish will now be ready for September. The Lemmings-alike Diggers and something called DinoWorlds (a working title that leaves little to the imagination) are for October, and Beastball (monster-ous American Football) is released in November.

In the MINDSCAPE suite, coder Tony Crowther is talking people through Liberation: Captive II, but it all sounds a little too technical for me. The platformer Alfred Chicken looks tasty though. Battletoads is now for May, while Worlds Of Legend: Son Of The Empire (from the Legend people no less) and an A1200 version of SimLife are for June. MIRAGE are only showing The Legend Of Ragnarok and Human Race: The Jurassic Levels (not to be confused with Jurassic Park) on the Amiga. Everything else is on ZZZzeeD.

'N' is out, but 'O' is in. OCEAN reckon that Digital Image Design (F-29 Retaliator, Epic, RoboCop 3) are at the leading edge of 3D technology, which is why they have just put their money where their collective mouth is and signed up DID for a three year, six-product term. The price? Seven figures. Sterling. Geez. On show are the first two projects, a pair of flight 'n' fight simulations entitled Odyssey and Inferno. Those are for the A1200 eventually. International Open Golf Championship is coming in May for the A1200 and maybe the A600. Hot Hatches is renamed Burning Rubber and released soon. Jurassic Park is noticeable by its absence. The coffee tastes like mud (well it was fresh ground... etc).

Look, there's John Phillips, author of Nebulus and Eliminator. Surely after all these years he must have something up his sleeve? No - not on the Amiga at any rate. John's working on an adventure utilising texture mapping, "a cross between Monkey Island and Ultima Underworld, if you can imagine that." Not without an IBM PC or compatible, chum.

PRISM LEISURE's Pocket Power Collection is in force. And there's Football Manager 3. Hmmmm... I settle



Steve Kelly's special project? The hidden coffee stash?

What about **STORM?** Remember them? You know, Saint Dragon, SWIV, Rodland and so on? Yeah, well forget them. Storm have forgotten you. So have **SIERRA ON-LINE** of Leisuresuit Larry fame. They are showing their first Fantasy Role Playing Game, but is it for the Amiga? Is it f... ish. But do not despair. **SILMARILS** are there. They have Ishar II, plus a version of Transarctica for the A1200, and Patrician (historical trading simulation in the 14th-15th century) for September.

Super Putty for the Super Nintendo is on being all blobby on the **SYSTEM 3** stand. What about the Amiga, Mr Cale? "There's only Putty II, for the end of the year," says Adrian. Better than a slap in the belly with a wet fish, I suppose. Or a cup of System 3 coffee.

TEAM 17 have Body Blows and Superfrog. Look, there's that racing thing, Overdrive. And there's Alien Breed II for the A1200. What about **THALION?** Ambermoon's out at the end of May, U-96 (a submarine simulation) is for November, Search Air Rescue (a helicopter simulation) is out in December, and No Second Prize II: The World Championship is released in January 1994. Looking to the future with **21st CENTURY ENTERTAINMENT** (well, it begins with a 'TW' when it's said) we find... well, not a lot, save for a sequel to the very playable Pinball Dreams and Fantasies: Pinball Illusions anyone? "A host of new features including multi-ball" are promised for a release in 1994.

In the wake of the brilliant Bomber-Man and BC Kid **UBISOFT** have... nothing doing for the Amiga. But! They won't rule out the possibilities of further adventures of Bonk (as BC Kid's known in the States) for the Amiga, but that's as far as it goes, big nose.

Now here is a surprise (no, really): **US GOLD have little to show for themselves.** There's Delphine's Flashback but that's about it. The mouth-watering Maniac Mansion II: Day Of The Tentacle and Eye Of The Beholder III: Assault On Myth Drannor won't be written for the Amiga (the latter's not even by Westwood Studios, the team behind the first two, so who cares?). The FRPG Crusaders Of The Dark Savant is for the Amiga (uh-huh), and the Kixx budget range is expanding with some MicroProse back-catalogue including F-19 Stealth Fighter and M1 Tank Platoon.

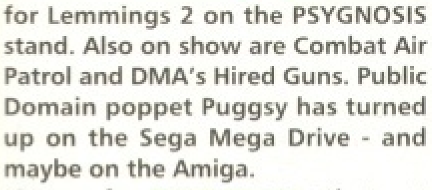
Now this is more like it - **VIRGIN GAMES** are right behind the Amiga with Dino Dini's Goal, Revolution's Beneath A Steel Sky, Westwood Studios' Dune II: The Battle For Arrakis (surprisingly playable strategy-management thang), Apocalypse, and Sensible Software's Cannon Fodder. And probably Lands O' Lore (looks like Westwood Studios' real sequel to Eye Of The Beholder). Virgin Games are also converting their hot Sega Mega Drive release Cool Spot to the Amiga. There's also a very exciting rumour flying about but I can't say anything yet...

No 'W', 'X' or 'Y'. Are we at 'Z' already? Why it seems like only yesterday we... etc. **ZEPPELIN GAMES** are displaying two Premier label (full-price) releases: Match Of The Day and Sink Or Swim (starring Kevin Codner - hoho). The Platinum budget range will expand during 1993 with a mixture of re-releases and new stuff including Universal Warrior, Jocky Wilson's Compendium Of Darts (!), Fist Fighter, Cool Kid, Arnie 2, Draconus, International Soccer, Rally, Charlie J, Great Napoleonic Battles, The Final Conflict, Rorke's Drift, International 5-A-Side Soccer and World Championship Golf.

Home... I remember. Well, that's me over and done with. I'm plum tuckered out after all that walking and talking. Now I'm sure I saw Uncle for Lemmings 2 on the PSYGNOSIS stand. Also on show are Combat Air Patrol and DMA's Hired Guns. Public Domain poppet Puggsy has turned up on the Sega Mega Drive - and maybe on the Amiga.

'Q' was for **QUICKSILVA**, 1but not any more. What is that unwuly wacket? Why, it's the wiotous WENEGADE webels celebrating the success of The Chaos Engine and showing off Uridium II (for release in September) and Ruff & Tumble (out in October). There's nothing to see of Sensible Soccer II - or rather, Sensible World Of Soccer (out in December), nor no news of "some secret stuff". Like





(Above and left) You've read about their exploits in the Blitter, now here they are in person. Please give a warm welcome to Ocean's notorious "Beer Brothers", Paul Millar (above) and Ian Richardson.

(Far left) Why, look! Is it an angel? No, it's the lovely Jo Cooke from out of Ocean. Mmm, mmm.

(Far left) Another Ocean bod, this time it's Gary Bracey who's about to be gobbled by a fearsome dinosaur. "It's okay," quips Gaz, "I-don't-think-he-saurus."!?!?

(Left) It's none other than Eric Matthews, one of the Bitmaps, enjoying a quiet game of The Chaos Engine. He can't wait until the show closes so he can get out and Party Power.

(Below) DID's Martin Kenwright is obviously over-the-moon about his company's new deal with Ocean.



ECTS HIGHLIGHTS:
Not a lot. Former The One-der boy Gary Whitta walking around in a smart suit and shiny shoes like he owns the place is very funny.

ECTS LOWLIGHTS:
Not enough Amiga software. OK, there's enough to be going on with, but we want more MORE MORE!

COOLEST NEW GAME NAME:
It has to be I Have No Mouth And I Must Scream (Cyber-Dreams).

CACKEST NEW GAME NAME:
It has to be Al Michaels Announces Hardball III (Accolade), which isn't for the Amiga, thank God.

BEST COFFEE:
Core Designd. Tasty!

MEAN MACHINES IS REALLY GREAT

And that's our totally unbiased opinion



Well, alright, maybe we are a teeny bit influenced, but let's face it, what other mag gives you such hot news, such stunning previews and as many fantastic in-depth reviews of the latest games as MEAN MACHINE SEGA does?





MEAN MACHINES really is that good and it's in all good newsagents now priced £2.50



REVIEWS

May 1993

THE SCORES

All elements of our games are rated out a possible maximum score of a hundred. But what do the scores actually mean?

0-25	Rubbish. Offensively low quality.
26-49	Below average. Not acceptable by today's standards.
50-59	Above average. But still plenty of room for improvement.
60-69	Fair to good. Lots of nice points, but in no way perfect.
70-79	Pretty smart. Above accepted standards.
80-89	Extremely good. Top notch impressiveness.
90+	Simply excellent. Breathtaking.

THE OVERALL SCORE

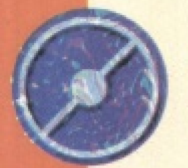
Obviously, at the end of the day, when all is said and done, the Overall figure is the best gauge as to whether the game is any good or not. While representative of the elements, it is not an average of the other scores. That's why it isn't called THE AVERAGE.

DAVID UPCHURCH

The merry month of May means just one thing to big boy Dave; loads and loads and loads of birthday cake. For it's this time of the year that our beloved Ed breathes another sigh of relief because he's managed to get through the last 365 without reviewing any sport or flight sims. We've still yet to find out exactly how old the fellow is, mainly because his memory isn't as good as it was during the First World War. He'll be thinking about retirement soon but large publisher Mike Frey won't let him until he sees conclusive evidence of Dave's age. One suggestion Dave has come up with is to chop one of his arms in half and count the rings but we don't see the point as being retired would mean he has to walk to the post office once a week to collect his pension - far more work than he already does.

SIMON BYRON

Talking to famous people this month has really gone to Simon's head. He now won't chat to anyone over the phone unless they've made an appointment two weeks in advance and to meet Simon in person you'll need to have your own six-part series on Channel 4 or be called Anthea Turner. The Queen rang up the other day to find out what's hot on the Amiga but Simon refused to talk to her on account of being "too old and too ugly". And this is really sad; to make himself look important, Simon has started employing hoards of photographers to turn up outside EMAP Towers when he arrives for work to give the impression that people are actually interested in anything he does. They're not, of course, but we haven't the heart to tell the young lad.





(Left) Once you're happy with the way the plane is looking, it's time to move on to this comprehensive options screen. From here you can jump straight into the mission or take time out to remind yourself of the physical properties of your crew (see separate caption).



(Above) One of the neater features of the game is the ability to move from location to location while the game is paused, so if you hear of a number of fighters shooting at another position then you can make sure that you don't miss any of the action. Here we see Luke gleefully reporting that he's shot a fighter from his ball turret and by halting the action you can obtain some fairly impressive views.

"Hey, Simon, another MicroProse sim has arrived in the post!"
"Yeah? Do you want to review it?"
"No, you always do the games which require any effort - I want it on my desk by 9.00 tomorrow."
"Er, thanks."

B17 *FLYING FORTRESS*

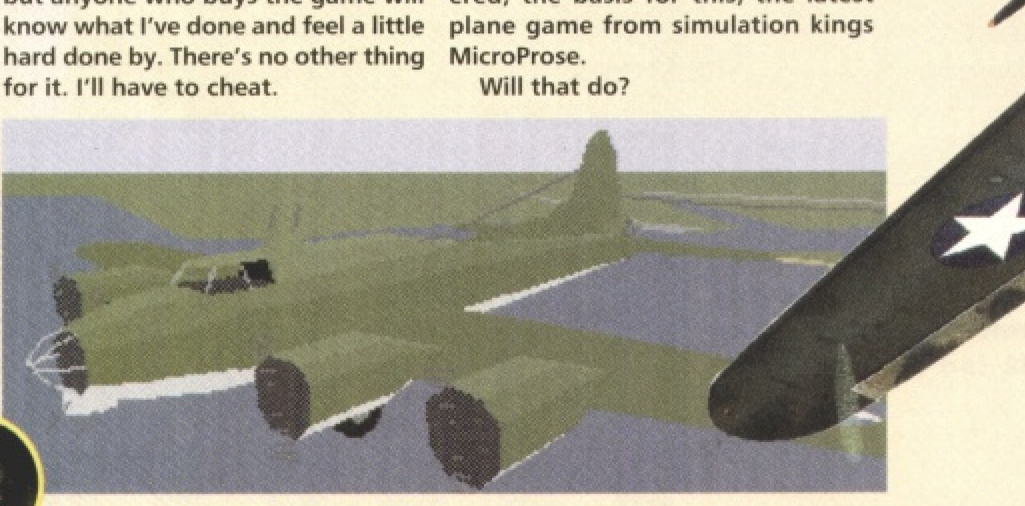
Being a computer journo is often harder than people imagine. One minute you can be chatting to famous people and playing the latest top releases, and the next you'll be writing about the B17 Flying Fortress. The B17 - I don't know the first thing about the flipping thing, let's see what the manual says...

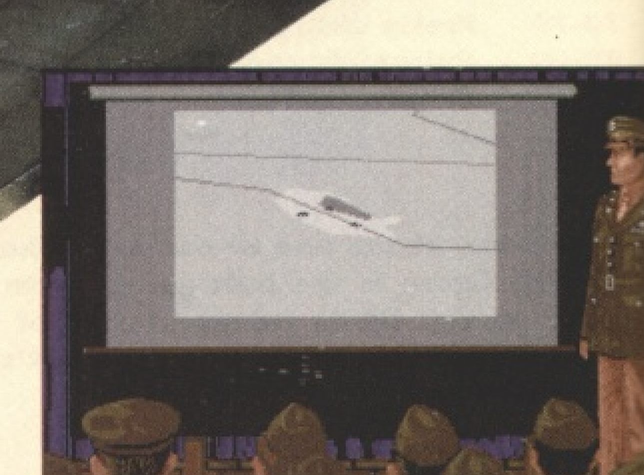
Blimey, that was a heavy read - over two hundred pages of technical facts and game scenarios. Now I'm faced with a bit of a dilemma. I could copy out some of the details, but anyone who buys the game will know what I've done and feel a little hard done by. There's no other thing for it. I'll have to cheat.

The Flying Fortress is two miles wide, weighs approximately four Dave Upchurchs and is equipped with a leisure centre, multi-screen cinema and nine-hole golf course. It was first built by Winston Churchill so he could carry his huge supply of cigars down to the coast and light them on the beaches. Probably.

Oh, alright, it's a huge plane with a large crew who all sit in different gunning positions. It's an aircraft that has inspired films like Memphis Belle along with some others and is also, as if you haven't already gathered, the basis for this, the latest plane game from simulation kings MicroProse.

Will that do?





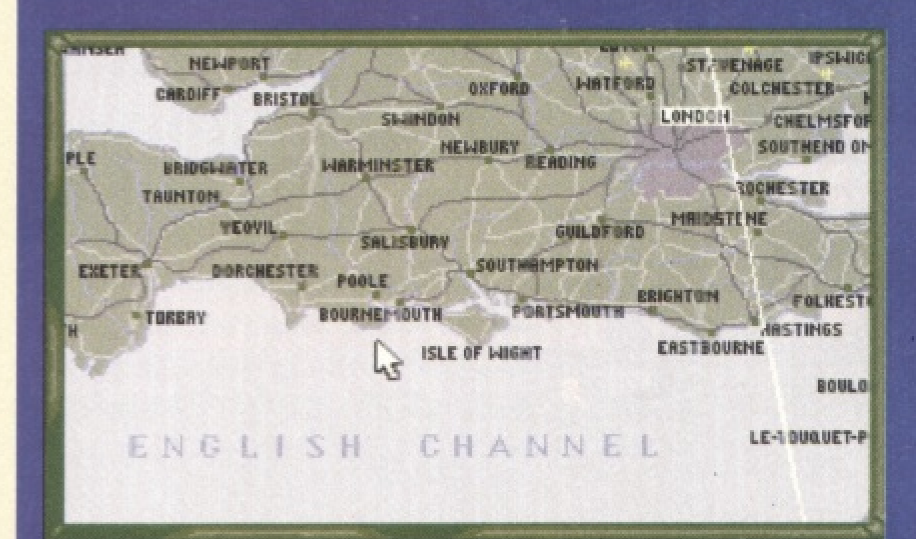


(Left) All good things must come to an end - and this is it, unfortunately. Yes, it became a little too hot out there and I couldn't get out of the kitchen fast enough (??? - Ed.). The entire crew, B17 and everything are filed as 'Missing In Action' and cannot be selected from the main menu again. You can take a look at the history of the plane, though, so there's no need to completely forget about the heroic exploits of your once-alive men.

(Below) Too many bullets spoil the bodywork and after several hits the great hulk of a plane will give up and head groundwards. The plane going down here is an allied B17, so there will be less cover from him later on in the mission. And if you look behind my plane then you can see all the little blokes parachuting out pretty sharpish.

Luke, ball turret
Bandits at 10'Clock low





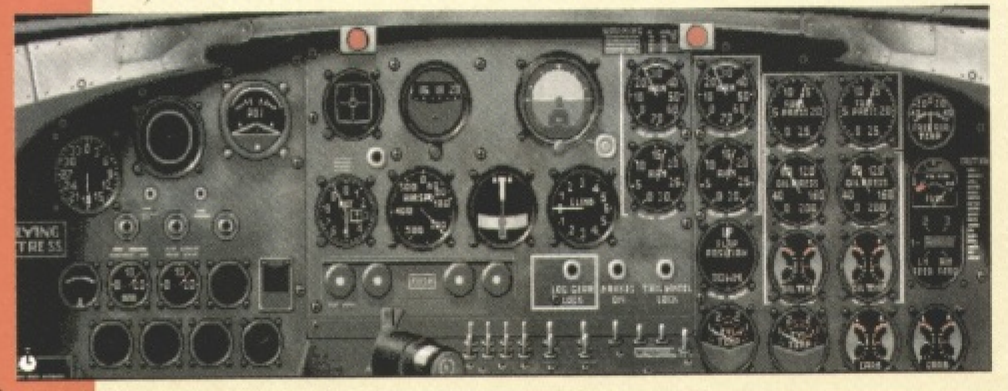
Configuration Menu

DETAIL	DIFFICULTY	GREEN
TURRETS	LANDINGS	INEXPERIENCED
TIME SKIP	BOMBS	AVERAGE
SOUND	AMMUNITION	VETERAN
	FLAK	ELITE
EXIT	FIGHTERS	

(Above) Obviously a mission requires destroying targets and the like, so a map would come in handy at some stage. And, as the rather unfunny Double Take Brothers would say, "Wayaya!" here's just the thing. The waypoints and targets are clearly indicated but if you wish to deviate from your route and plan a little break by the sea, then you can scroll the map around and pick out a holiday resort. Bournemouth, anyone?

(Left) Any aspect of the game you're not happy with? Then chances are this screen will solve your problems. Everything from detail levels, realism of the landing procedure and historical accuracy of your weapons is adjustable so everyone should be able to tailor the game as they see fit.

(Far left) If waypoints aren't your thing, then a more detailed representation of the target can be found here on this handy projector. After an atmospheric 'countdown' (it's just like the real thing, honest!), the location destined to be bombed is shown in a kind of fly-by view. Why they didn't bomb the place when they were taking the film beats me - sure would have saved all this messing around.



I could be really boring and inform you that this instrument panel contains the Radio Compass, Pilot's Directional Indicator, Pilot's Localizer Indicator, Directional Gyro, Flight Indicator, Tachometers (2 engines per dial, no less), Manifold Pressure Gauges, Fuel Pressure Gauges, Oil Pressure Gauge and a host of other technical and navigational aides, but I'm not. What I will say, though, is that this control panel is roughly two time larger than the screen size so you'll need to scroll around to locate any dials you're interested in.

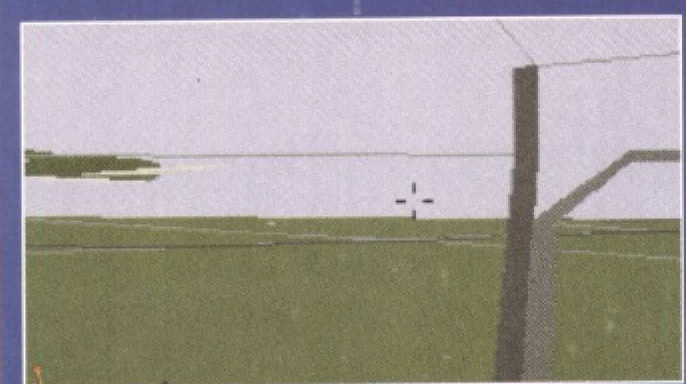


These are the blokes who actually do the hard job of flying the plane. At the end of every mission, injured men will qualify for medals while any geezers who don't make it back to solid ground will be replaced by rookies who'll need to be trained in the Art Of War In The Skies (wrong game - Ed.) before becoming suitably proficient.

Before you can take off you need to select and design a B17. You get to enter your own pilot's name (for that added personal touch) and also to select your desired nose art, from a rather dodgy selection.



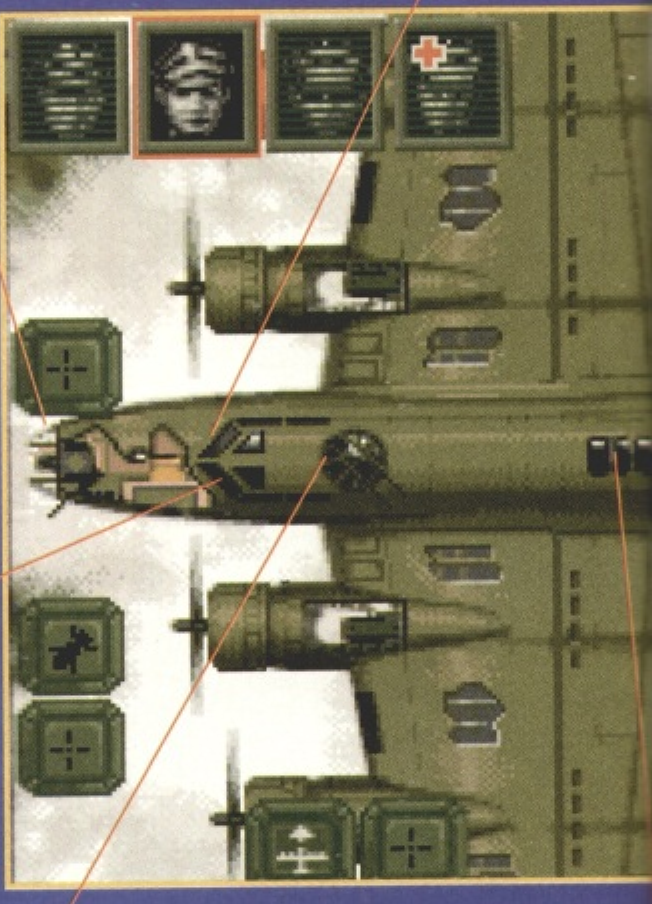
Throughout the mission, radio messages will come from other parts of the plane detailing where there's any action or alerting you to any emergencies. You'll have to get used to the kind of language which pilots in those days used to communicate with so expect lots of "Bandits at two o'clock" and stuff like that.



Jimmy Hill would make an excellent Chin Turret operator but seeing as though he's not here, you'll be charged with the task of quickly downing any enemy planes who attack the B17 from the front.



Sitting next to the pilot, the co-pilot's job is generally to co-pilot, whatever that is. And if the main man's view doesn't appeal to you then this almost similar view isn't going to be particularly inspiring either.



(Below) If you don't know what a pilot does then you're not really fit to be buying a flight sim. It has to be said, though, that this view isn't particularly interesting to look at so you probably wouldn't be spending too much time here.

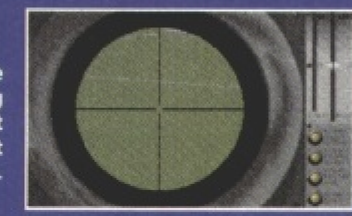


The Engineer is his name and engineering is his game. Although called upon to occasionally take control of the guns now and again, his main responsibility is to look after the B17's engines. Hence the name, see.



If orienteering is your thing then strap on your wellies and get out your pocket compass as this is the guy for you. You can reset all the waypoints and generally mess around with all the directional side of things if you want.





The Bombardier's the one who drops the bombs on all the enemy troops. Lining up the bombs takes a little time to get used to but once you get the hang of it you'll be able to let rip with confidence.



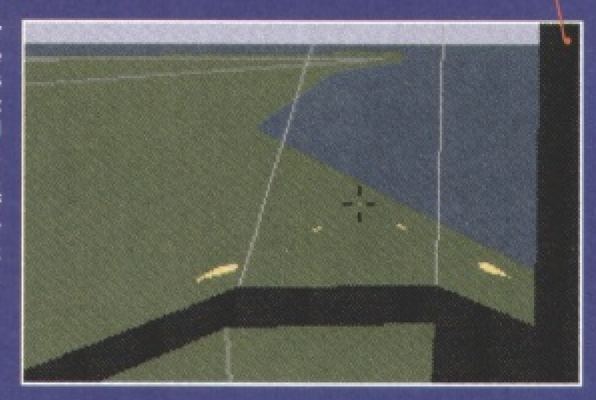
The view from the Right Waist gunner is pretty restricted so you'll have to keep an ear on what the other men are saying if you want to catch and kill any planes from this position.

The Ball Turret is situated behind the Radio Compartment and below the Waist Section. Not that you know where those are - I just need a few lines of text to fill the rest of this caption. And it worked, didn't it?

(Above) Keeping up to date with the travel news is an important part of the Radio Operator's job, as well as knowing exactly where the the rest of the allied planes are. It's advisable to let the RO gain gun experience as he can then be used to take over when gunners become injured.

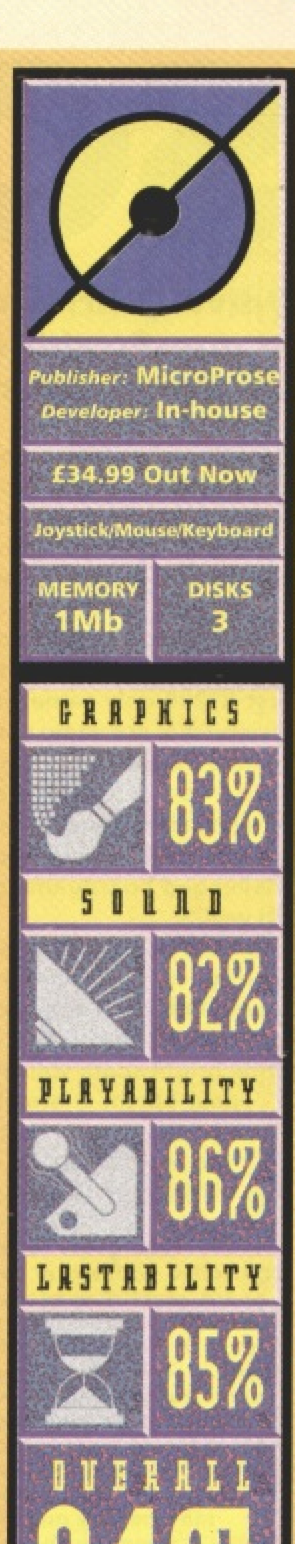


Two gunners take care of either side of the plane and here is one of them - the Left Waist Gunner. Everyone usually moans about getting a seat by the wing, so this gunner is pretty peeved.



Situated at the rear of the plane, the Tail Gunner takes charge of two direct sighted 0.50-cal machine guns, whatever they are. His job is to pick off any planes who try to attack the back of the plane.

THE VERDICT



B17 Flying Fortress is certainly not one of your modern day flight simulators. Due to the size and nature of the plane there's nowhere near as many dogfights and high-speed chases as in, say, Combat Air Patrol, but then CAP didn't have the sheer depth and involvement that B17 has. Getting to grips with the plethora of options and sussing out the controls takes a while but soon you'll be confidently hanging in the skies on your way to bombing the enemy and teaching those Johnny Foreigners a lesson they'll never forget. After a few missions you soon begin to build a bond with your crew members and when one becomes injured there is a real sense of loss. It can be tempting to switch the majority of your crew onto auto pilot and just concentrate on one specific gunner but maximum enjoyment is only gained from taking hands-on control over every available member. The presentation cannot be faulted. Musically you'll find no flight sim as polished as this and the intermediate screens are well-drawn, with some superb graphical effects. Speed-wise everything shifts at a fair pace considering the detail and shading that the planes consist of. The disk accessing can occasionally mean that there are a few times that the action pauses while more data is loaded, but generally this isn't a problem. B17 certainly won't appeal to everyone. Some gamers will not appreciate the amount of time it takes to get into the game or the relatively slow pace of the action (as opposed to the more immediate approach of the excellent Combat Air Patrol). But if you prefer a more comprehensive simulation which is crammed full of detail and has as much people management and strategy as killing things, then this is the game for you.



B17 Flying Fortress works fine with no problems on the A1200, and motors along at a quicker and smoother pace.

SCRABBLE

Ddiva Cuhrhpcu Sweriev Su Glod's Statle or, in non-Scrabblese, David Upchurch reviews US Gold's latest.

Let's make no bones about it, the A1200 is a mighty powerhorse of a machine, a binary bullock capable of shifting massive amounts of information around and displaying literally millions of colours on-screen. It heralds the dawn of a new era of Amiga gaming. But what's the first A1200-only game we get in for review? No, not some epic Gouraud-shaded-3D-polygons space extravaganza or a multilayer-parallax-scrolling shoot-'em-up, but Scrabble, a graphically-simple and sonically-challenged boardgame conversion. Oh well...

If you've never played Scrabble then I guess you've never been stuck round your gran's house on a rainy Sunday, as that's typically when some bright spark will emerge from a post-lunch, armchair-bound stupour and cry "Let's play a boardgame!" As you get out Mousetrap or Haunted House, granny will moan that she doesn't like any of the new-fangled games so, sure enough, after much negotiation and compromise, you'll end up playing Scrabble to keep her happy. And anyway, as granny will no doubt remind you, Scrabble's educational...

...Because, you see, Scrabble's a word game, basically. Each player has seven randomly-chosen tiles, each bearing a letter worth a varying number of points. The idea is to use these letters to create words with the highest total points value. The word is then placed on a grid-like board so that it interlocks with the other words already laid down, much like a crossword. Matters are complicated by special bonus squares, multiplying the score of a letter or even a whole word. The winner at the end of the game, which occurs no-one can create any more words, is the player with the highest number of points.

The game can be controlled with either keyboard, joystick or mouse. Either's fine, but it's easiest with mouse. From the bank of icons you can opt to rearrange or randomly juggle your tiles, exchange them for new ones, pass, get a hint from the computer if you're stuck, summon help or quit the game. It's very much a no-nonsense interface, but it's clear and works more than adequately and that's the main thing.

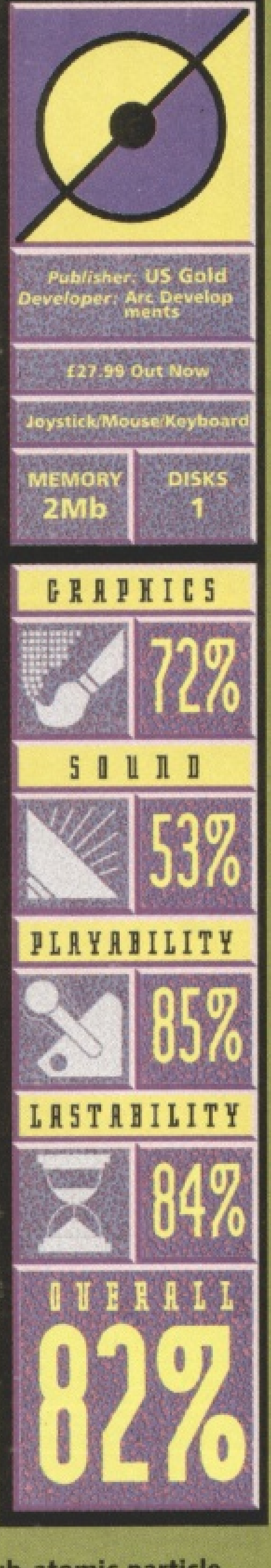
One of Scrabble's nicest features is the ever-present Help facility. At any point in the game you can call up this menu from which you can information and advice on just about any aspect of the game and its implementation on the Amiga. Just the thing for illiterate journo-types who work in Macclesfield or Bath, say. (Tsk - 'Sieze' indeed!)

Scrabble's greatest strength is that the lone player can compete against the computer, which has twelve skill levels. A half-decent player should just about beat it at the lowest level but at top you've got to be pretty special to even match the machine - it thrashed me by over 350 points! You can also play against up to three other human players, but as everyone can see each other's letters you're probably better off sticking to the real boardgame if you've got mates around.

THE VERDICT

A1200

A boardgame conversion like Scrabble is always hard to review. After all, as long as the implementation is sound and the computer player provides a good opponent, any criticisms to be made apply just as much to the boardgame as the computer game. In both of these aforementioned key areas Scrabble on the Amiga scores very highly. The player interface is excellent. There are no fancy icons, extraneous options, over-elaborate screen displays or annoying bells and whistles - everything's direct and to-the-point and all the better for it. The computer player is excellent, with a level of challenge to suit just about anybody - not surprising considering that computer knows EVERY officially-recognised Scrabble words in Chamber's English Dictionary (a fact which also means you can't cheat - although you might be able to get 'XWYUVQ' past your gran by bluffing that it's a new sub-atomic particle, the computer will have none of it). So, when all is said and done, the main question is: How much do you like Scrabble? Personally I think it's a superb game in its boardgame form anyway, so I was fairly predisposed to like this. But if you've never played before and are the sort of person who enjoys solving anagrams and crosswords and similar literate conundrums, then this really couldn't be more highly recommended.



Scrabble will be available soon for the standard Amiga, and should be near-as-damn-it identical to the A1200 version. There will be an Update in the near future.



(Left) The objective of each level is to pick up the fur hat and make your way to the exit. Collecting a certain number of stars replenishes Jethro's energy, which is shown at the bottom of the screen. There are passcodes every few levels so once you've got a way into the game you won't need to replay the earlier levels.

(Below and right) This is one of the forced scrolling levels (which means that the landscape moves from right to left whether you want it to or not). There aren't many meanies to deal with but your work is hard enough without making it any trickier. You'll occasionally find some red stars (worth several yellow stars, bargain fans!) scattered throughout the landscape, which require cunning tactics to collect. They move away from the beaver when he approaches but by pushing up on the joystick Jethro can sneak up and nab them while they aren't looking.



Beavers

(Right) There are a few end-of-level bad guys contained within the game and they pop up at sporadic intervals to interrupt Jethro's journey. Unlike most platform games, the large hard-men can't be dispatched by simply bouncing on their heads - these 'uns chuck rocks at the beaver and the only way he'll sod off is if you smash the projectiles back using your tail.

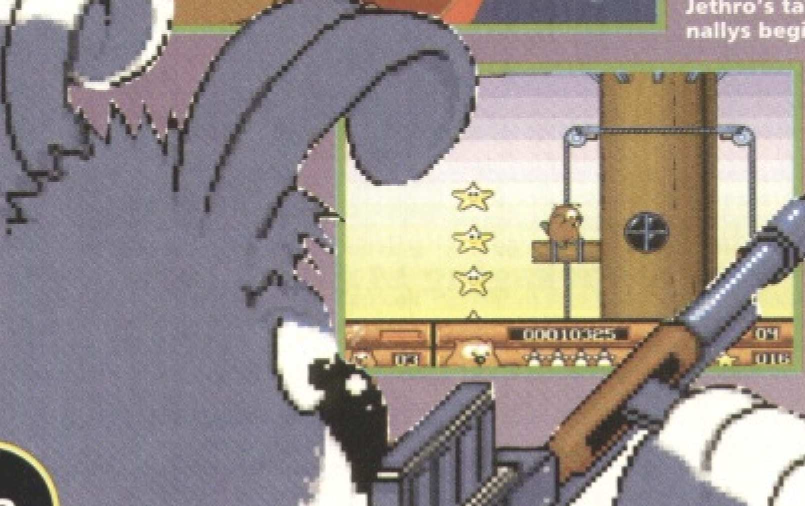
(Below right) If moving platforms were copyrighted then someone would be on a pretty hefty commission, I reckon. These ones usually start whizzing about as soon as our rodent hero places a foot on them but some platforms need to be switched on before they'll take you anywhere, a system which normally introduces the words 'puzzle' and 'element' onto adverts and stuff.

(Below) The animated intro depicts the kidnapping of Jethro's wife in glorious cartoony technicolour. The thoroughly evil Rabbit person sneaks up on Jethro's humble abode as the beaver is leaving for work. Just after Jethro gives his wife a no-tongues snog the bunny bursts in, sticks a gun up Jethro's wife's hooter and makes off with her. Charming!





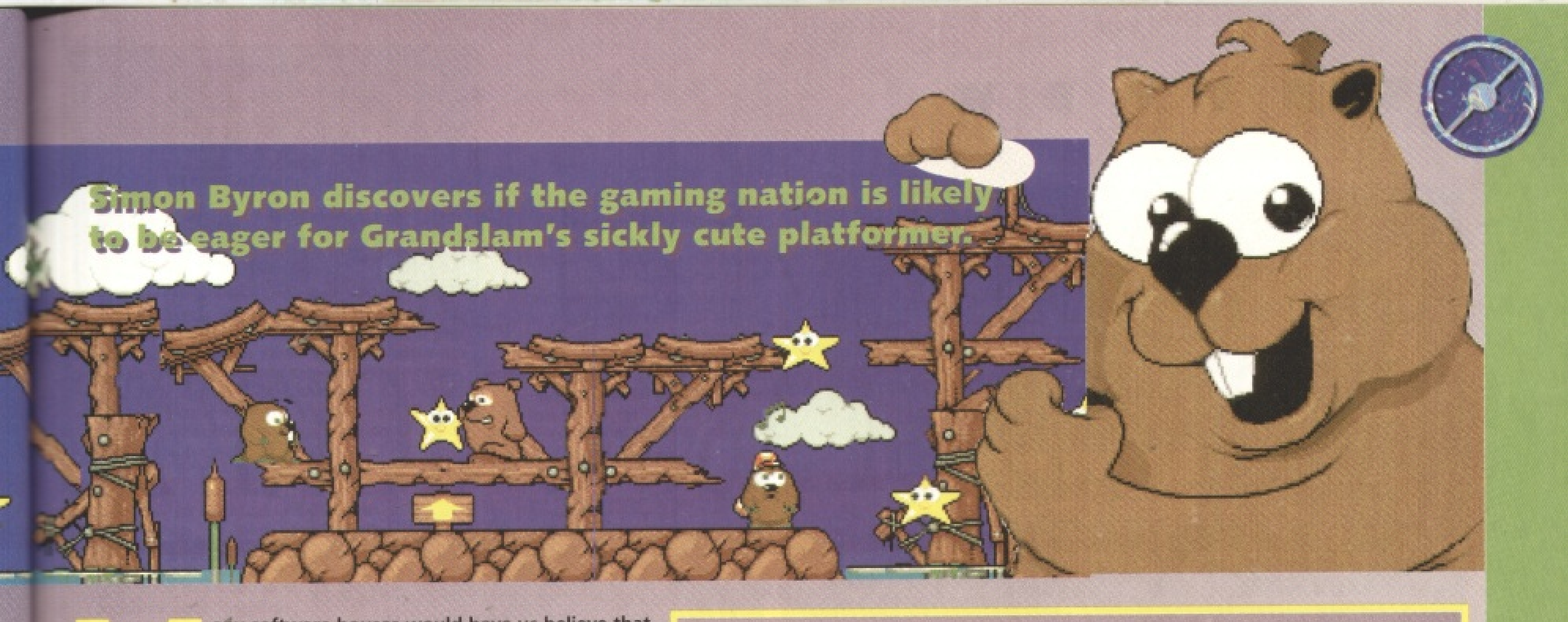
(Below) Attacking the various monsters couldn't be any easier. Simply pull down on the joystick and wherever Jethro is, he'll begin to spin around in a ballet dancer-like twirl. Whilst in this elegant combat mode, Jethro's tail will be able to inflict a certain amount of damage on several of his assailants, the others being totally impervious to the beaver's rear end. Discovering which creatures are vunerable to this method of attack is a vital part of the gameplay but all the different levels means that keeping track of who's who is often easier said than done. Take the Frankenstein's Beaver shown directly below. He's a super-hard monster who's not afraid of Jethro's tail but the rock creature in the screenshot on the right is easier to deal with. He originallys begin as a large thingy but a quick whack will split him into two faster foes.







(Far right) Things really start to hot up in the snow worlds, if you know what I mean. Here you'll find loads of manic snowmen who prefer to do nothing else other than follow Jethro about whilst chucking snowballs at him. And as if that wasn't enough, there are billions of deranged birds who swoop at the beaver if they catch sight of him.



Simon Byron discovers if the gaming nation is likely to be eager for Grandslam's sickly cute platformer.

Many software houses would have us believe that all animals live in their own little worlds and have as much intelligence as humans. This is, quite frankly, preposterous - how many flying frogs have you seen recently? When was the last time a fish showed you his secret service badge? And have you ever heard of a pop group called The Beavers?

Well, according to Grandslam, The Beavers Supergroup are the next big thing. For all they care you can take Take That! and East 17 and shove them into the Woollies bargain bins - these soft-furred rodents are more popular than that uncensored Jim Bowen Live! video, apparently.

There are only a few people who aren't partial to a bit of beaver, most of whom are members of The Rappin' Rabbit Rockers, a once-successful dance outfit who have been relegated to the dumper where they now live unhappily with Bros, Howard Jones and Michael Jackson. The Rabbit's lead singer, sick of being the music industry equivalent of a WWF budget re-release, has decided that the time has come to rid the world of cute and sickening pop music. Has anyone seen Kylie recently?

Predictably, the cunning plan that the Rabbits have come up with involves kidnapping Jethro's love interest. She is to be held conveniently at the end of eighteen scrolly levels and won't be released until The Beavers have disbanded and all their master tapes have been destroyed. Fat chance.

And so another platform romp begins. Assuming control of Jethro, it's your task to venture forth and save the gorgeous Beaverette from a fate worse than Barry White.

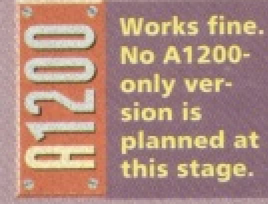


(Above) By adding a bit of white to the platforms and tweaking a line of code to increase the inertia, any programming team can have their very own snow level, with minimal fuss and effort. This section of the game is particularly tricky, what with the fatal falls and all that, but there's not much in the way of monsters here so you can concentrate on getting Jethro safely to the exit.



THE VERDICT

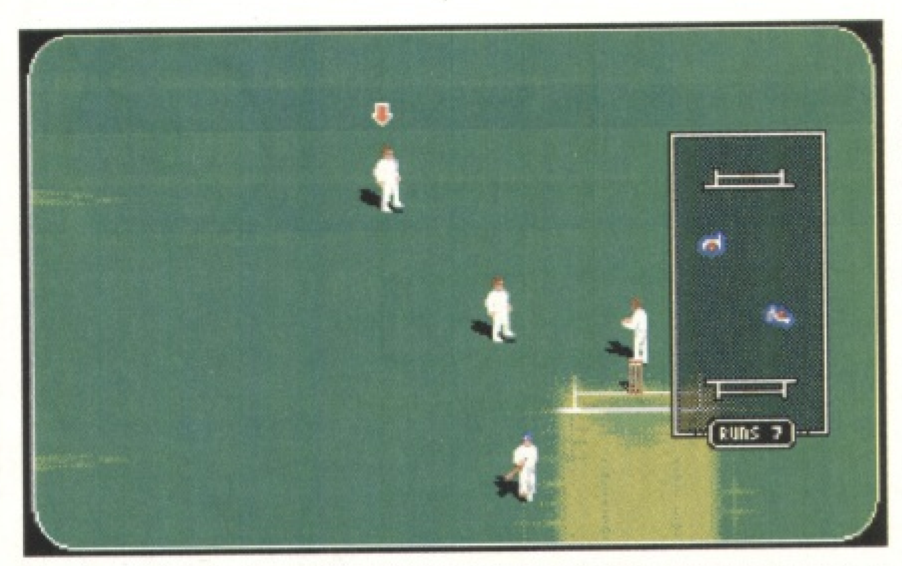
Beavers is very nearly flawless. There's just one thing which prevents the game from getting a stupendously high mark and that's the layout of a few of the levels. In a game like this, where there are quite a few necessary 'blind' jumps, putting fatal gaps at the bottom of the screen is just plain ridiculous, not to mention unfair. I don't mind being penalised for mistakes but don't you think it's a bit extreme to lose a precious life just because it's impossible to know exactly where you're going? Why not go the whole way and get someone to come round, burn down your house, torture your pets and nick your girlfriend if you accidentally slip off a platform? Apart from that there are no real criticisms. Everything is implemented well and the control method is good enough to allow you to manoeuvre Jethro around with confidence (as long as you know where to go, that is). A lot of time has obviously been spent keeping the graphical style consistent throughout the game so the various cute-but-threatening creatures roaming about the place have as much character as the rest of the game. The free-moving levels are more fun than the forced-scrolling ones but at least the emphasis on exploring and more skillful gaming is constantly being reversed so you don't feel you're getting yet more of the same. Tactically, it all boils down to learning the levels and knowing which areas are roughly fatal drop free and if you're a player who prefers to learn by trial and error then you simply can't go wrong with Beavers.





GRAHAM GOOCH WORLD CLASS CRICKET

Will Audiogenic's long-awaited cricket sim leave you shouting "Owzat!" or "What's That?" Simon Byron finds out...



If you've hit the ball well into the field then it might be just as well to start thinking about notching up some runs. To do this, simply press Fire and waggle the joystick as fast as you can. In all honesty, this part of the game is fairly unrealistic - you can get two or three runs from hopeless shots as long as you're fairly good at waggling your stick.

Call me a coward if you like but I've never enjoyed playing cricket. Since my schooldays I've feigned illnesses, attended imaginary appointments at the doctors, visited fictitious relatives who have contracted mysterious diseases which require my urgent attention - anything to avoid having to stand in front of three bits of wood while some git chucks what might as well be a solid metal ball directly at my head. And they call boxing violent.

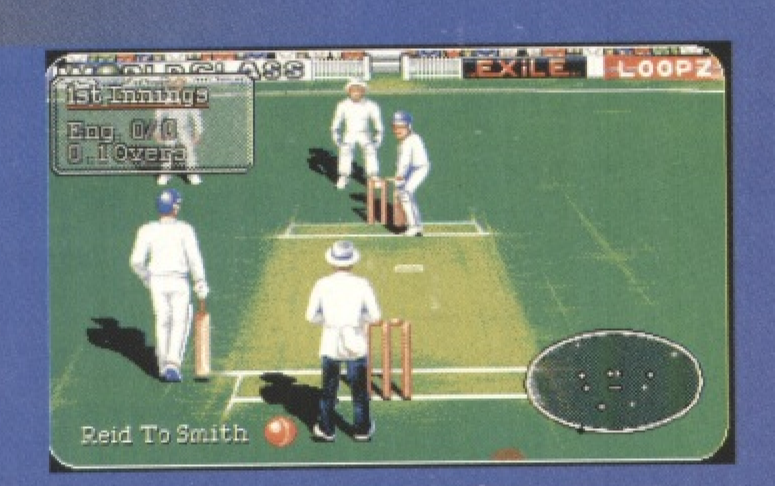
Playing with a tennis ball instead of a super-hard leather ball was always much more enjoyable, basically because you knew you wouldn't be spending an unconscious night in casualty if someone decided to be funny and launch a 'bouncer' at you. If you're like me, then, you'll no doubt welcome the relative safety of Graham Gooch World Class Cricket where you can take on the meanest bowlers from the rest of the world in the comfort of your own home.

The game has been roughly two years in development and as there are no decent cricket sims available for the Amiga there must be a lot of you out there who are desperate for something to satisfy your electronic cricket craving.

So slip into your white trousers, create a dubious looking red stain around your groin area and join me on the field to find out whether playing the computer version is more interesting than playing the sport for real.

BAT MEN

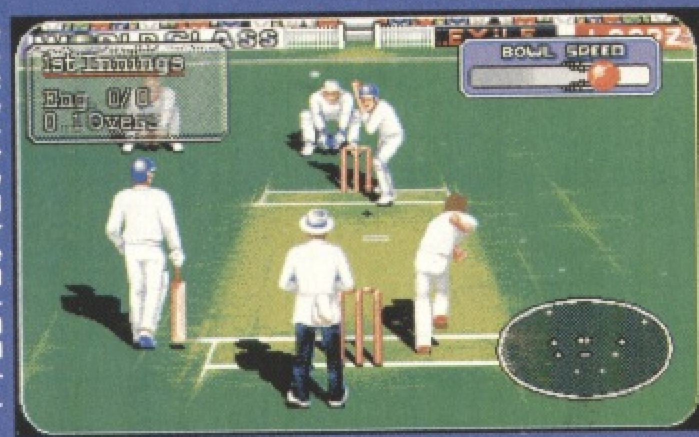
Typical heading from me, I know, but it sort of relates to the part of the page where I take you through the procedure known to cricket buffs as 'batting'.



(Right) The opposition, be it computer or human, selects where he wants to aim the ball. At this stage, all you can do is move your batsman left or right to position the bit of wood that you hit the ball with. After a few short moments the bowler will commence his run.

(Below) When the ball has left the bowler's hand, you'll need to think about what kind of stroke you want to play. Hitting the ball is performed by moving the joystick in one of eight positions (which selects which shot you play) and pressing Fire when the time is right.





(Right) No time for final adjustments, you've got to stand there and brace yourself as the bowler approaches. Now might be a good time to remember whether you've correctly inserted your box as failure to do so will result in tearful eyes and high-pitched voices.

There are loads of things you can do to alter the game's attributes and here's where you do it. Depending on your level of endurance, you can opt to play anything from one day to five day matches (measured in game time, thankfully) or whether each side will have limited or unlimited overs in which to catch or bowl the opposition out.

(Right) If at any stage one of your fielders attempts to knock over the stumps then the a tiny animated sequence begins to play which shows the fruits of your labours. This scene will change depending on whether the batsman made it safely back so you need to keep an eye on the right of the screen because if a bat is shown then you haven't got the blighter out.



Once you've decided which team you want to play, it's time to play the part of the selectors and leave David Gower out (I had to slip that in because apart from 'middle order batting collapse', that's the only right-on cricket term I know). If you can't be bothered with the hassle of individually picking players then click on 'The Best Eleven' option and be done with it.

BOWL 'EM OVER

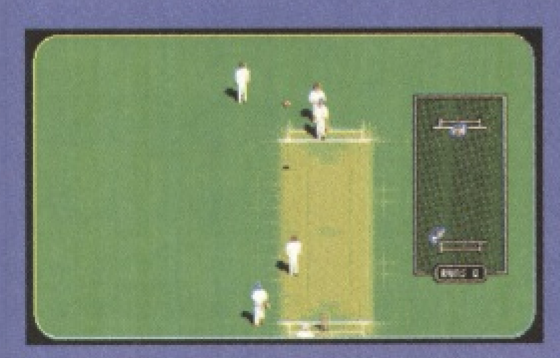
We all know that the most exciting part of cricket is batting but the time eventually comes when you need to set up your fielders and deliver the ball yourself. Here's how you get catch them out.



First of all, you need to decide where you want to aim the ball. Just move the square to where you want the ball to hit the grass and press the fire button. Remember, the further away from the stumps the ball is directed, the higher it will be when it eventually reaches the batsman.



Depending on what type of bowler is currently hurling the ball, you'll then need to waggle the stick like crazy to determine how fast the ball spins or travels. It's worth bearing in mind that the ball doesn't need to be travelling at a huge speed to catch the batsman out, slow balls will sometimes do just as well.



If the ball has been successfully struck then the display will cut to an overhead view of the field. You don't have much control over the events from now on - the computer will move the fielders and decide whether they'll return the ball to the wicket keeper or attempt to knock the stumps over.

THE VERDICT



Cricket, the sport, isn't really action-packed and can occasionally drag on and become boring. So, in an odd kind of way, Audiogenic have managed to simulate cricket quite accurately. As is to be expected, the gameplay is pretty sporadic so if you're batting, for example, most of the time you're hanging around, waiting for the other player to set up his shot, after which you press Fire and move the joystick in one direction - basically about as interactive as a Readysoft game. The disk accessing slows things down even further and because the in-game option screen always appears with the cursor over the 'Change Batsman' function, you sometimes end up pushing Fire too quickly and selecting it by mistake, resulting in two tedious loading sessions. Visually, the game varies between quite good to just plain rough; a bad example being the overhead fielding view which contains some almost child-like sprite animations. The fielding is a little hands off for my liking - there isn't that much you can do to affect the speed the ball is returned to the stumps other than alter the positions of the fielders. I don't want to give the impression that this is an overly bad game, however, because it isn't, and any shortcomings are mainly down to cricket itself and not the way that the programmers have approached the subject. To be fair to Audiogenic, I can't think how else cricket could possibly be implemented on the Amiga but then again I wouldn't have attempted it myself.



As GGWCC doesn't exactly rely on speed there's no noticable difference on an A1200.

COHORT 2

They say that an army marches on its stomach, in which case David Upchurch must be very good at marching. Just the person to review the latest from strategy gurus Impressions, then.

Where did Caesar keep his armies? Up his sleevies! Being able to command legions of thousands used to be the privilege of the powerful but nowadays, thanks to the advent of computers, anyone - even a lowly games reviewer - can wage savage war in the comfort of their own home. I suppose it's just as well they didn't have computers back in the olden days as saying that Caesar kept his armies "on his Amiga" would have rather spoiled a great joke. Or maybe not.

Anyway, Cohort 2 then. This is the latest from Impressions, the uncrowned kings of the strategy/war game. Set around the period from 200BC to 200AD, the game allows you to set up various battle-type situations between different armies of Roman Centurions and even hairy Barbarians, ranging in size from 3,000 to 10,000 men!

Cohort 2 uses the Mini Miniatures System pioneered in Impressions' earlier hit Rorke's Drift. Basically this means that rather than having to look at boring maps where your army units are represented by simple tiles with numbers on them, you look at interesting maps where your army units are represented by little animated soldiers which can be given orders via a simple point-'n-click interface. WIll this be enough to break Cohort 2 out of the niche wargame market and into the mainstream, though?



Once you've given out your orders and are happy that you've devised a winning formula you can let battle commence. The menu bars disappear to give you this full-screen view of the fighting and using the keyboard you can scroll about the battlefield to see how things are going. To be honest it's all a bit confusing, with the two armies rapidly becoming little more than a jumbled mess of sprites. The sound is annoying too - it's a cacophony of sword clangs and horse neighs.

From the main menu you can get this overall view of how the battle's going. In itself it's not that useful, but by clicking on one of the little flags you can zoom in to a close up of the unit in action (inset). Using the strip of icons at the bottom of the screen you can then find out about the unit's attack/defence strengths, missile power and the actual number of men in the unit.

CHOOSE YOUR ARMY

	1	2	3	4	5	6	7	8
LIGHT INFANTRY	2	0	2	0	2	4	4	1
MEDIUM INFANTRY	2	4	4	0	2	3	2	2
HEAVY INFANTRY	2	0	0	0	2	2	4	1
ARCHERS	2	4	2	0	4	3	0	4
LIGHT CAVALRY	2	4	2	8	2	0	2	2
MEDIUM CAVALRY	1	0	2	0	0	0	0	2
HEAVY CAVALRY	1	0	0	4	0	0	0	0

OR CLICK HERE FOR RANDOM SELECTION
OR HERE TO COMPOSE YOUR ARMY

0 250 YARDS

The Bridge

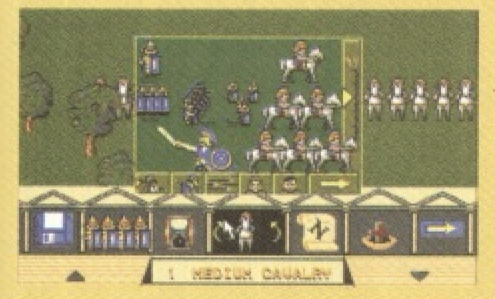
Before the rucking can start you've got to set up the battle scenario. First you've got to pick a terrain to fight on, from the eight available which include marshes, hills and forests. That done, you have to select the units making up your army and that of your enemy. There are loads of armies already pre-generated if you don't fancy doing it yourself. Finished! Now you're ready to go. To help you through this bit, Impressions have provided you with a load of ready-made scenario suggestions, recommending good terrain/army combinations.



The eight terrains aren't just there to give you a different background to look at - each affects the way your units perform and so you must adjust your tactics accordingly. Forested areas, for example, slow your units down and reduce the effectiveness of the cavalry in combat (all those hanging branches, I guess).



There are three main types of Roman troop, the infantry, the cavalry and the archers (not the ones on Radio 4, incidentally). Within the ranks of the infantry and the cavalry there are three further sub-divisions - light, medium and heavy - which basically corresponds to how much armour they've got on and hence how fast they can move.



By clicking on the little soldier on the main menu you bring up this confusing icon display. From here you can alter the unit's formation, tell the archers to let fly and, of course, give the unit its marching orders. You can either march a unit to a specified location or in a certain direction - they'll stop and fight if they encounter an enemy.



By holding down the mouse button during a battle you call up this control panel. From here you can give out orders to your troops (explained further elsewhere), speed up the rate of battle by turning off the display system, get stats on how the two armies are performing and also look at an overall tactical map of the battle as a whole. Time freezes while you're here, giving you a chance to get a breather and reassess your strategies.

THE VERDICT

While I can understand what Impressions are trying to do with their Mini Miniatüres System, for me it just didn't work. Although it's quite nice being able to inspect all your little soldiers as they line up ready for battle, when the conflict actually starts what you find is that the two armies merge into this mass of writhing sprites where it's near impossible to work out what's going on. Add to this the fact that you have to go through a series of menus and mouse clicks to actually deduce which unit is which and what their offensive/defensive capabilities are, and you'll appreciate that making any sort of an educated tactical decision is a bit tricky. Matters aren't helped by the scale of the sprites either - due to their large size it's impossible to get much of an idea of how the battle is going as a whole, and on the overall tactical map you can't tell which unit is which, again hampering plan making. And although Impressions claim that the icon-based control system is novice friendly I would beg to differ - it's far too cluttered and confusing. You never really feel like you're in control either, with units wandering back and forth seemingly at their own will. Games like Blue Byte's Battle Isle did it right, keeping the player's overview on the proceedings clear and the controls simple, allowing the strategy element of the game itself to be the lure that makes you come back for more. In comparison, Cohort 2 is just too fiddly and confusing to ever really grip you.

Publisher: Impressions
Developer: In-house

£29.99 Out Now

Mouse/Keyboard

MEMORY 1Mb | DISKS 1

GRAPHICS 78%

SOUND 43%

PLAYABILITY 75%

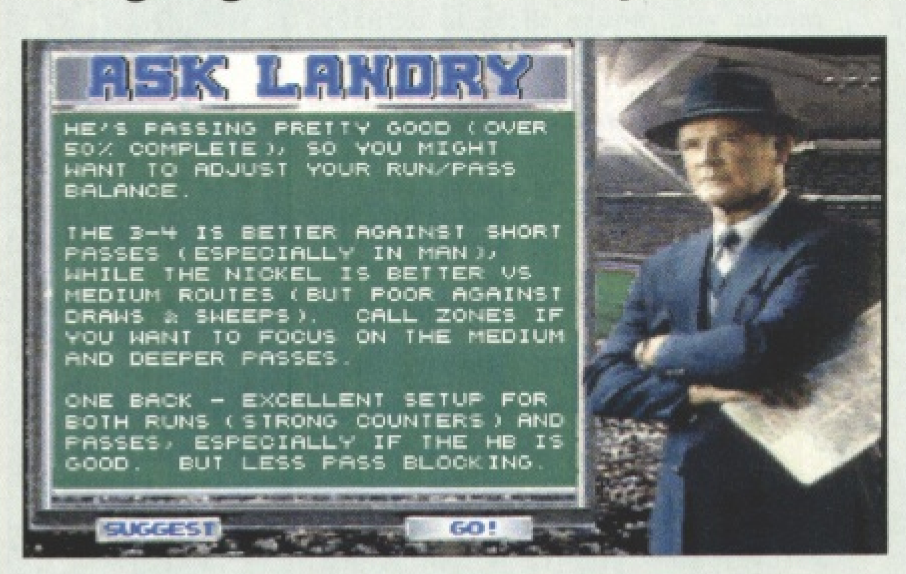
LASTABILITY 68%

OVERALL 63%

A1200 It's a lot faster on the A1200 which makes it a couple of % more enjoyable to play, but this extra speed still dosen't compenstaefor the major gameplay flaws.

Tom Landry STRATEGY FOOTBALL

Friday night's a great night for football, apparently, but that doesn't bother Simon Byron from giving Merit Software's sports sim the once over during normal office hours.

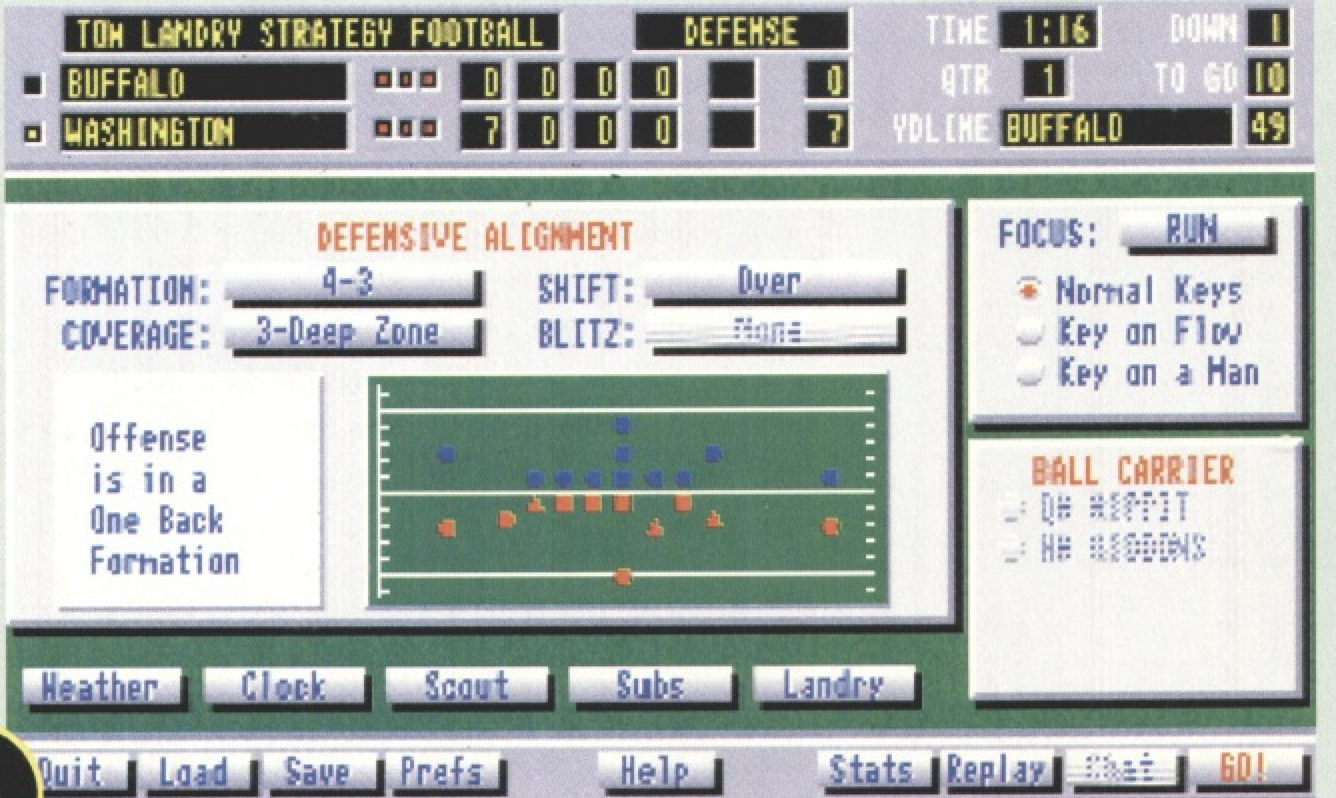


Apparently Tom Landry is 'legendary' so any advice from him should be worth listening to. You can ask Landry for help at any time during the game whenever you're not sure what to do next. He'll then spout on about various tactic-related subjects and personal observations but it's entirely up to you whether you take any notice or not.

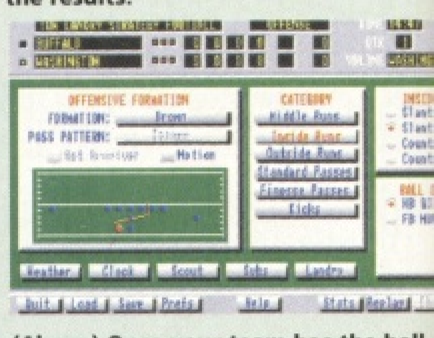
American Football has, if what they tell me is true, taken off in Britain in a big way, which isn't surprising when you consider how much of our modern-day culture is directly taken or heavily influenced by our friends across the Atlantic Ocean. And while I don't mind plonking myself in front of the box on a Saturday for the latest instalment in the lives of the Baywatch beauties or chewing on a Big Mac because I can't be bothered to cook for myself, I do object to grown Englishmen dressing up in poncy outfits and calling themselves 'The Fridge Freezer' or 'The Toilet' for no apparent reason other than they're fat. Dave's rather large and the only thing he ever gets called is... on second thoughts it's probably left unsaid. (That's probably the best idea you've ever had - Ed.)

If you want a real man's game then why not try Rugby. Whereas American Football players pretend to be tough and cool by shouting a lot, Rugby men make no such claims, they just get out on the field with nothing more than two shin pads and a breath full of Guinness to protect them from the opposing hard-men .

But we're not here to discuss the merits of 'Rugger', for it's not Tom Landry Strategy Rugby that's up for review, is it? Because the game is developed by little-known publishers Merit Software, who are based in America, you can be sure that TLSF is authentic, if nothing else. But does that make it any fun to play?



When the other side has the ball it's time to pick a defensive movement which will hopefully relieve them of possession. There are six defensive formations available and all are helpfully depicted on-screen by a number of different coloured dots which will probably mean more to those in the know than me. When you've decided which tactic to use, click on GO and sit back and watch the results.



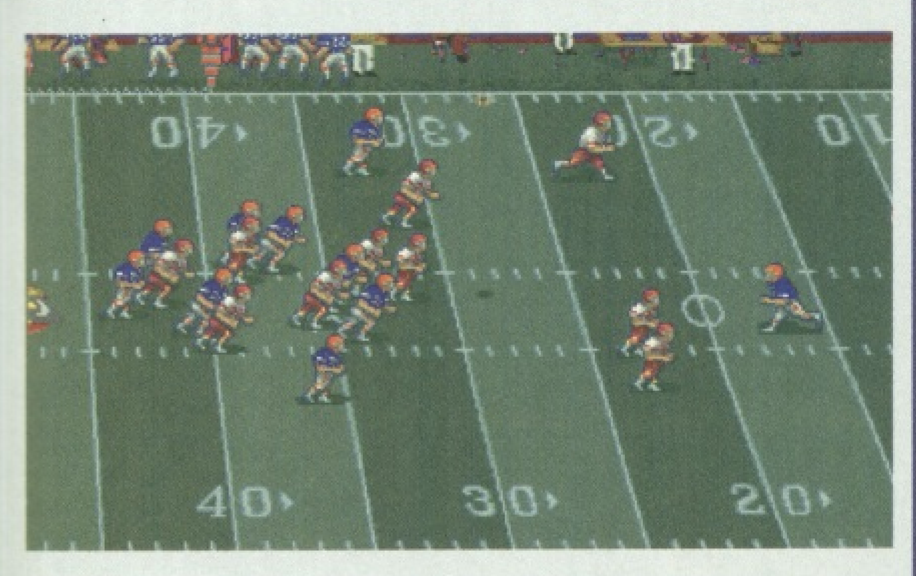
(Above) Once your team has the ball you're in Offensive. There are seven formations (none of which include swearing). You can also instruct your team how to pass, how to run, whether to dummy a pass or just get them to boot the ball up the field as far as possible.

PENALTY!

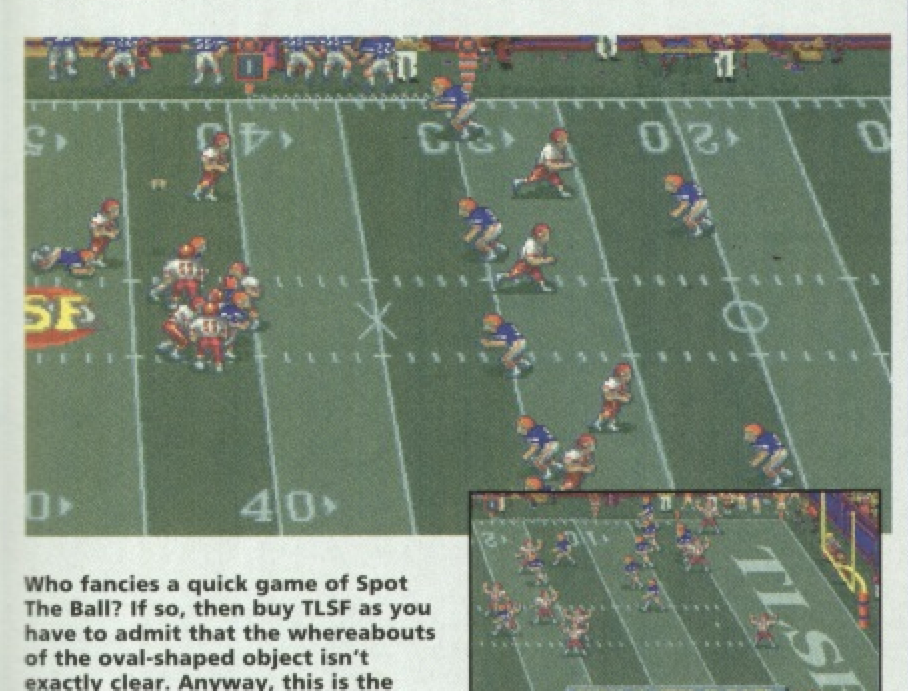
INFRACTION	PERSONAL FOUL
AGAINST	BUFFALO
OPTION	ENFORCED AFTER PLAY
POSSESSION	WASHINGTON
DOWN	1ST
TO GO	10
YARDLINE	BUFFALO 35

OK

Unlike good old British Football, American Football has loads of different penalties, none of which are outlined in the manual so it can be quite a surprise when this bloke pops up and awards a free kick or whatever it is to either side. And for some reason which beats me, if a penalty is given to you, you can choose to decline it! What would you want to do that for?



If you don't know how to play American Football, here's a quick guide. Like Rugby, the idea is that two teams have to place the ball at the opposite end of the field. Once a side has possession of the ball they have three chances to move ten yards towards the touchline using a number of set moves. If they do push forward ten yards within three goes then they repeat the procedure again, if not then the other side gets a go.



Who fancies a quick game of Spot The Ball? If so, then buy TLSF as you have to admit that the whereabouts of the oval-shaped object isn't exactly clear. Anyway, this is the part of the game where you get to sit back and watch the results of your instructions. The screen 'scrolls' left and right to accommodate the action and there are plenty of digitised grunts to add atmosphere.

This is what you're aiming for - a Touchdown. After you've scored you then get to have a go at kicking the ball through the posts in much the same way as a Conversion in Rugby.

THE VERDICT

Tom Landry Strategy Football is, as the name implies, far more strategy orientated than your normal sports simulation. If you look at the game at a basic level it boils down to a series of multiple choice questions with the results of your selections depicted in a short animation sequence. This won't be everyone's idea of involving gameplay but if you're into American Football then you'll relish the prospect of effectively managing your own team. If you can't stand the sport then you'll feel much the same way about this game but I'm sure that the programmers didn't set out to convert gamers to the sport. Bearing this in mind, and accepting that this is a very specialist affair, you basically get what you'd expect. Influencing your team and instructing your players as you see fit is all set out very clearly and the on-line help system ensures that gamers who find themselves not knowing exactly what to do can at least get a good idea from Tom Landry himself. Graphically, though, it's a little rough and when the action becomes particularly frantic it's hard to know exactly what's going on. Now here's the crunch. I consider myself to be an average gamesplayer who likes all kinds of games but I found TLSF fairly tedious. I've got no interest in American Football and I suspect that the majority of people out there feel the same so on a personal level this game just didn't really cut the mustard. I'm sure there'll be a few letters from AF buffs claiming that the score is all wrong but a strategy game based around something I don't care about is not my idea of a good time. I'm willing to be proved wrong by true fanatics but if you've no interest in American Football then I'd advise you to keep well away or check out the more arcadey John Madden.

Publisher: Merit
Developer: In-house

£34.99 Out Now

Mouse

MEMORY	DISKS
1Mb	2

GRAPHICS 62%

SOUND 65%

PLAYABILITY 60%

LASTABILITY 59%

OVERALL 58%



A1200: Not much difference at all, really. Still the same game in every respect. Did you really think the A1200 would make that much difference?

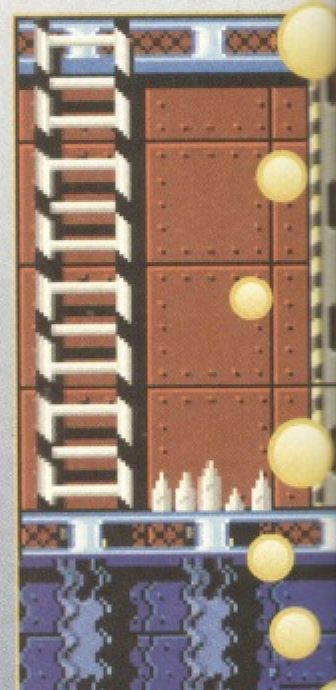
SINK or SW

"Look! Isn't that David Upchurch over there, waving at us?"
"Ohmigod! He's not waving - he's drowning!"

Why is it, pray, that the scenarios for all watery-themed games have to be laden with cringe-inducing puns? I reckon James Pond started it all, you know. And the latest in this long line of punster-funsters is Zeppelin's Sink Or Swim. It's a rather good arcade puzzler where you, as top bloke Kevin Codner, have to rescue the Dim Passengers (Kim Bassinger, geddit?) who are running madly back and forth aboard the slowly-sinking cruise ship, the aptly-named S.S. Lucifer.

The ship is divided into sixty chambers, each full to overflowing with lethal hazards like spikes, fires and crushers which the Dim Passengers, stricken by panic, will quite stupidly run into if you don't intervene. To add to your problems the water level inside the ship is always rising and, naturally, the Passengers can't swim. Didn't they ever see those cartoon Public Service adverts when they were kids, starring Dave who could "swim like a fish"?

And so you have to use your platform skills to hop around the girders and walkways and at the same time use your imagination to arrange crates, toggle switches, direct conveyor belts and even lay down bombs so as to create a safe route for the Passengers to the exit before they all go to a watery grave. If you manage to rescue enough Passengers in a given compartment then you can move on to the next, tougher one.

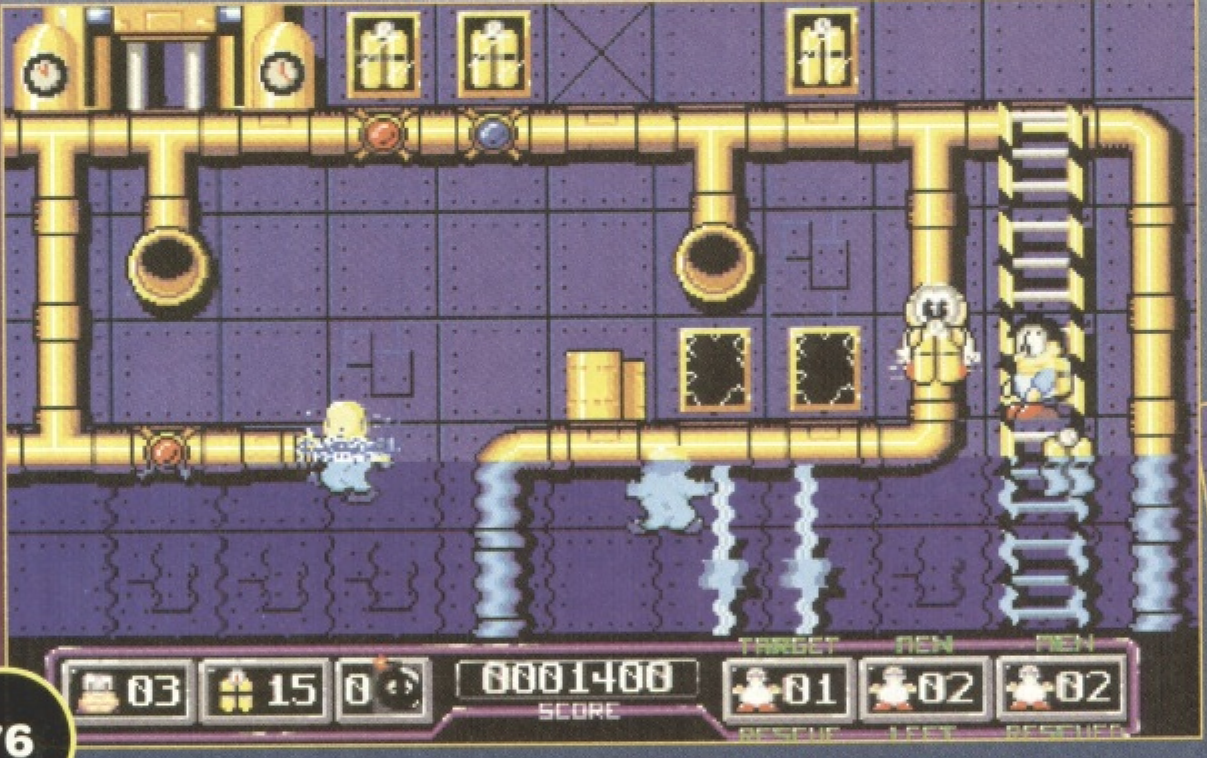


The ship's engineers left all the dangerous machinery running when they scarpered for the lifeboats, a fact which makes your life much harder. These crushers, for example, will (as the name implies) crush both you and the Dim Passengers if you come near them. Careful use of the conveyor is needed here.



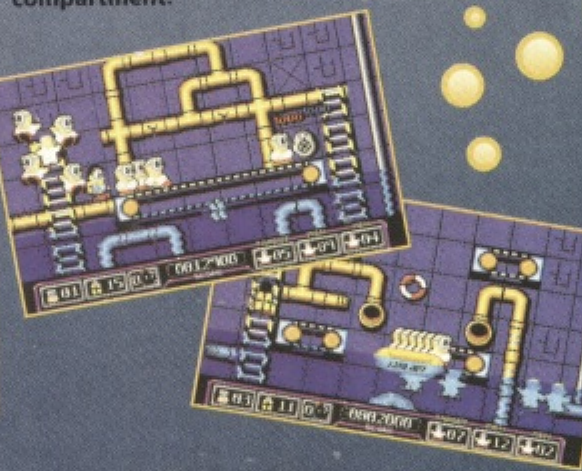
Crates are probably the most useful things you'll meet in Sink Or Swim. For one thing they act as a handy 'road block' to the Passengers, allowing you to contain them in a certain area of the compartment until you're ready to set them free, and for another they can be moved about using this crane to create safe pathways over pits of spikes or beds of flame.

(Below) By smashing open wall cabinets you can drop airtanks into the water below. If a drowning Passenger encounters one it'll then use it to 'jetpack' off the top of the screen to safety. Neat a way as this is to rescue people, it's a bit risky too - often you'll drop an airtank into the water near a struggling Passenger only to see them bob away in opposite directions to each other!

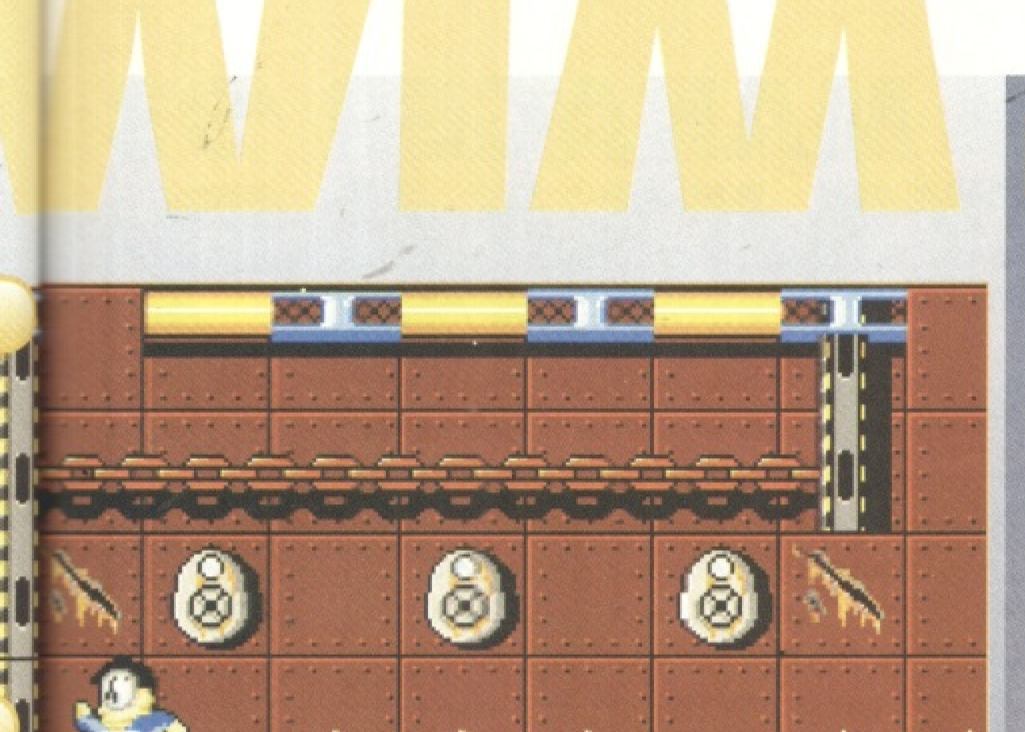


(Below) Get the Passengers to the exit and they'll leap through with a cheery "Yippee!" There's a set number of Passengers to rescue in each compartment. If you want you can try to rescue more passengers for bonus points but make sure your escape route isn't cut off by the rising water!

(Bottom) Passengers in the briny! Launch a lifeboat! The Passengers will automatically climb into it if it bumps into them, and use it to carry them to dry land. The lifeboat is very much a last resort which only lasts a certain amount of time, however, and you can only use it once in each compartment.

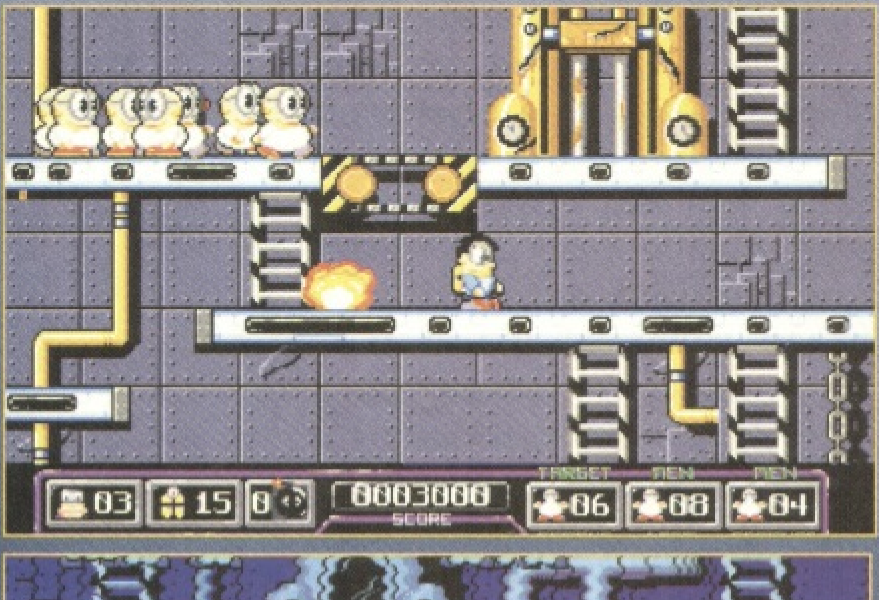


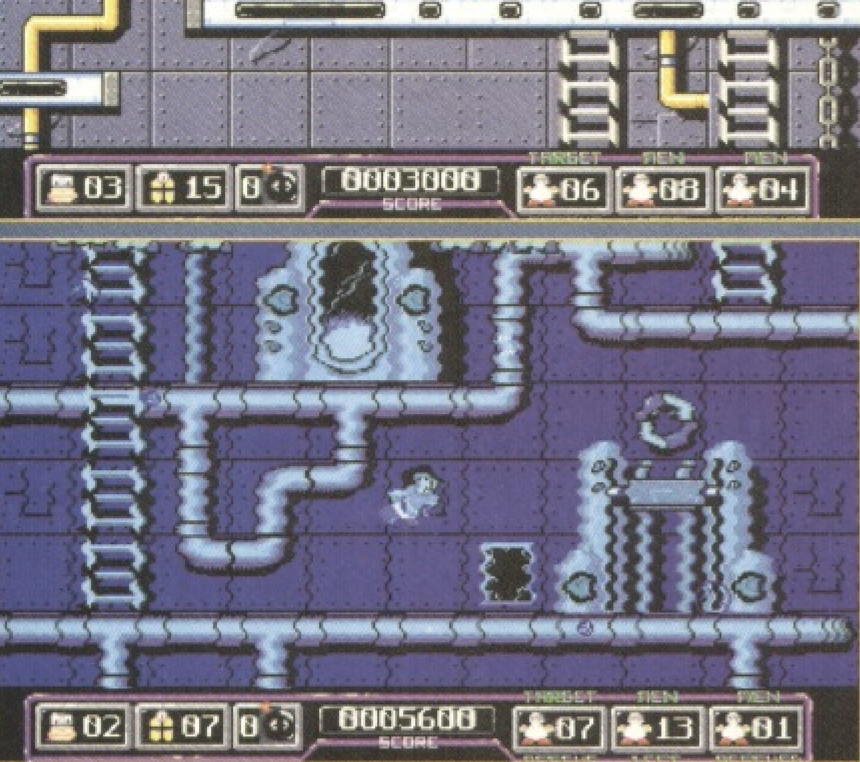
WIM



(Below) The Dim Passengers are a right thick lot, but there are certain rules that govern their movement which you must learn if you're to save them. They'll always climb a ladder if they find one, for example, and they'll never run against the flow of a conveyor belt. Another handy tip is that they'll always run away from your bombs (which are normally used to clear obstructing crates out of the way).

(Bottom) Although Kevin is more at home on dry land, it's sometimes necessary for him swallow his pride and get his feet wet. Kevin can only stay underwater for a short period of time (indicated by a timer on the menu bar) and if he stays under for too long he'll forfeit one of his valuable lives.





THE VERDICT

Publisher: Zeppelin Premier
Developer: In-house
£19.99 Out Now
Joystick

MEMORY	DISKS
512K	2

GRAPHICS	79%
SOUND	74%
PLAYABILITY	82%
LASTABILITY	80%
OVERALL	80%

Compared to others in this over-crowded genre, Sink Or Swim lacks something in the slickness department. But, strangely enough, this adds to the game's charm. The graphics are simplistic but cute and clear and the sound is used well to warn you of any Passengers in danger. The control over Kevin could be a bit better - you can often find yourself jumping when you actually meant to toggle a switch - but once you get used to it it's no real hassle. My main problem with the game is the way the levels are thought out. Many of them require prompt action as soon as you appear on the screen and you can often find that all your passengers are goners before you've had a chance to get your bearings and work out what's going on. A bit more of a breather between your arrival on-screen and the appearance of the Passengers would've been nice - as it stands the game often seems a little unfair. If you're a Lemmings fan looking for a new challenge then you'll probably not find it here. Most of the levels are not really that tough to solve, with success relying as much on quick reactions as puzzle solving. In fact, any competent gamer will probably find themsleves halfway through the game within a few hours of starting play. For that reason, and the cute nature of the characters, this is a game probably best recommended to younger players than those of more mature years, though they should still get some fun out of it.



Fully A1200 compatible and – you guessed it – no noticeable improvments. And I was so hoping for 256-colours parallaxed backdrops...

CHAMPIONSHIP MANAGER '93

Are a few alterations to Domark's football management game enough to keep it at the top of the Premier League? Simon Byron blows the whistle.

Up until summer last year, the only football management commonly regarded as worth having was Addictive's Football Manager which took a no-frills approach to the subject of guiding a soccer team through divisions one to four, as they were then known. Many companies have tried to emulate this formula and improve the game by adding flashy graphics and animated sequences while forgetting about the gameplay itself and, as such, nothing really came close to Football Manager in terms of depth and authenticity. Until Championship Manager, that is.

Released to high critical acclaim, Domark's management sim was the result of seven years work from two football enthusiasts who concentrated on putting as much factual information and realistic variables into the game than previously seen before. The public lapped it up in droves and the game soon became the benchmark for all management sims to come.

Now, almost a year on, the two coders are back with the '93 edition which includes updated team names and approximately thirty-six other new features which vary from injury time, more board comments, own goals, the ability to select penalty takers and so on.

The basic structure of the game remains much the same, as does the menu system and overall graphical style, so will gamers who have already bought the original be enticed once again? Let's find out.





(Top) This screen pops up while your team are out on the pitch. The bar charts showing the relative performance of your defence, midfield and attack change throughout the ninety minutes to reflect how your team are doing in each area. If anything of interest happens during the game, a text message will appear outlining things like bookings, near-misses and goals.

(Middle) Money is the root of all problems and if you haven't got any then you're in big trouble. Here's where you can check up on all sorts of things like how much in gate receipts you've collected, how much money has been generated from televised matches and basically see how much in the black or red your team is. The sort of thing you and I use our cashcards for.

(Above) Buying and selling players is an important part of managing a top football team so you'll need to keep you eye on the transfer list which appears at the end of every fixture. Things such as the price of the player, the length of the contract you're offering and how much money he'll get need to be thrashed out before he'll accept your offer.

THE VERDICT

When ex-The One boy Gary Whitta reviewed the original Championship Manager back in July he harped on about how comprehensive the game was and awarded it 89%. This 'sequel' is just as comprehensive, but 89%? I can't see it myself, and here's why. Firstly, and most importantly, it's just so slow. It seems as if everything has to be loaded off disk at every available moment, making the gaps between matches unbearable. Secondly, there are some major design flaws which, although present in the first game, cannot be forgiven in a sequel. If you don't want to sit and watch the Latest Results come in one by one then why should you be forced to? Shouldn't the tediously displayed Transfer News be an option as well? In fact, while we're at it, everything should be made optional so that if you don't feel like sitting through one aspect of the game then you shouldn't have to. It's a shame that these ideas weren't implemented as underneath there's a fairly good game. It's probably one of the most detailed and in-depth soccer management sims around, and it should be considering the amount of time the programmers spent on the original. The 'new features' aren't really more than a few changes to maths routines coupled with updated player names and don't really do enough to warrant spending another £25 on what is essentially the same game so Championship Manager veterans should seriously consider before they part with their cash. As for the rest of you, it IS a good game, but make sure that you've got plenty of thumbs to twiddle while you're playing.





Faster than on your average machine, but not so much so as to make it any less time consuming to play.

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NIPPON SAFES INC.



The intro takes the form of a mini-adventure and tells the story of how the three characters ended up banged to rights. There's not much problem solving this part of the game as everything is pretty obvious and the ultimate objective is to get arrested each time.

Simon Byron deliberates for ages over an intro to Global Software's wacky graphic adventure.

Italy. The home of pizzas, pasta, Gazza, old women with moustaches wearing black shawls and, of course, Italians. The country that looks a bit like a leg and, more importantly, the birthplace of Nippon Safes Inc.

Everyone I asked seemed to think the best Italian software release up until now is a game called "Christ Knows" which I find a little odd as I've never played it. Still, ask anyone in a few months' time and they're bound to respond with "Nippon Safes Inc." because it's really rather good.

Stop and think about the people in your immediate vicinity for a minute. Take a long, hard look at them. They're all involved in their own private lives, aren't they? Consider how all the people near you see what you're seeing in a different light. Amazing isn't it? Nippon Safes is a lot like this.

Three people have ended up in prison for different reasons, each with their own separate adventure waiting outside in the land of the free. Taking command of one member of this trio, you have certain puzzles to solve and a specific objective to reach. Each mission takes place in roughly the same locations but the three characters have different attributes and ways of solving things depending on who you're playing so the puzzles and situations are completely different. It's not (thank goodness) a Gobliiins-type adventure where only one person can perform a certain action.

In effect, then, what you're getting is three complete adventures for your money, which can't be bad, can it? The designers are calling this system 'Parallaction' but, as the translations in the game show, they're not very good at English anyway.

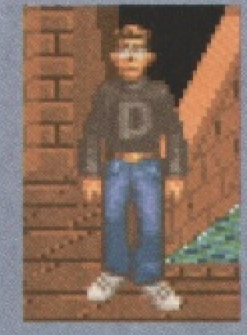
THE THREE AMIGOS

The three characters in the game each have their own story to tell. Let's meet them, shall we?




DONNA

Mmm-mmm. Arrested for constantly performing her 'bottle' dance routine (it's what it says here), Donna is a dancer with no apparent morals. She works in a dubious club and it's here that the adventure begins once she's figured out how to get into town.



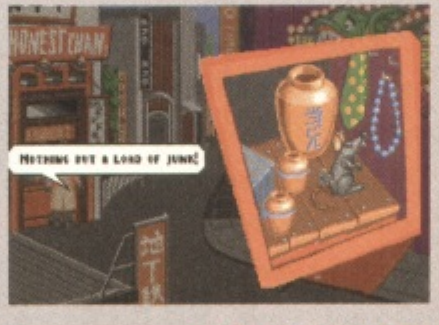
DOUG

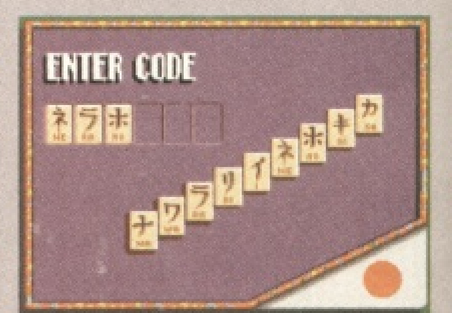
Here's the electronic computer genius who's always getting nicked. Doug starts the adventure trying to steal a load of gold bullion from a safe deep in the sewers of the city. He's caught, of course (remember, kids, crime doesn't pay), but his bail is paid by a mysterious man who has a little job for him...

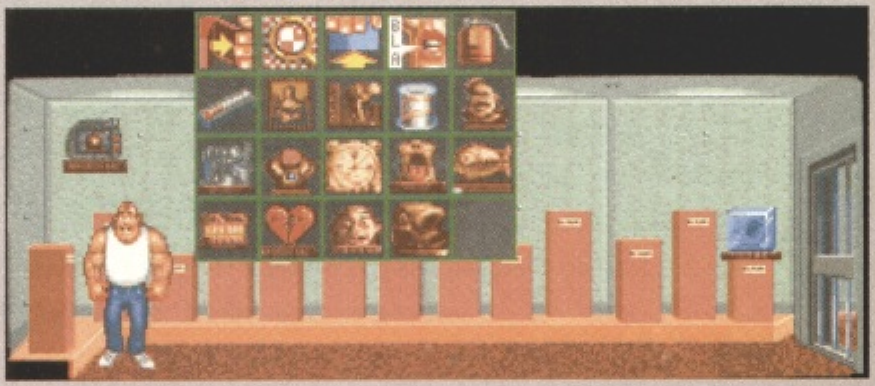


DINO

Thick, stupid, clumsy, foolish... you get the idea. Dino is a big fool who's heart is always in the right place (just to the left of his lungs), and his arrest is a direct result of a good-natured favour exploited by a shady character. Once released, he has to work at the museum before stumbling onto a complicated plot.

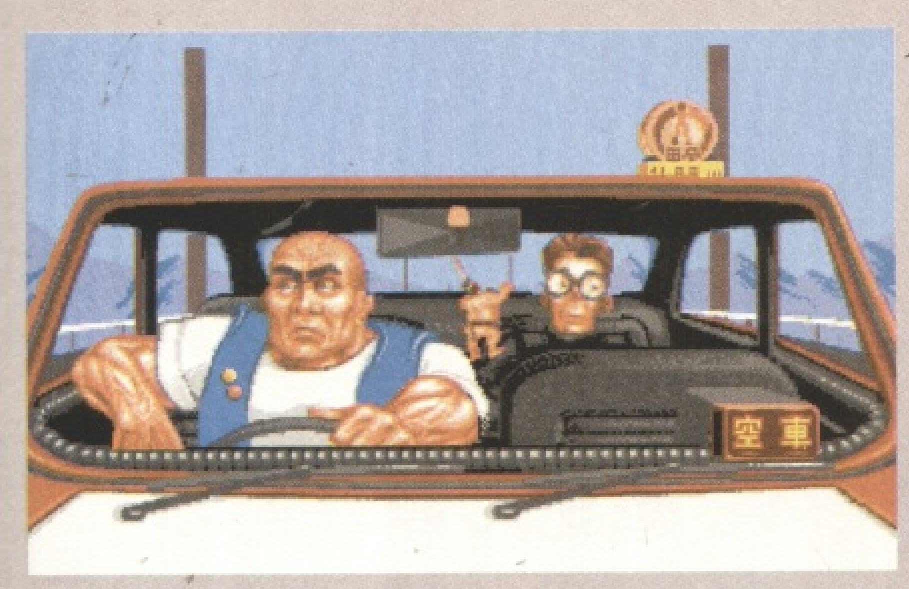






The point-'n-click interface is fairly easy to get to grips with. Pressing and holding down the right mouse button brings up a menu from which it is possible to select any item from your seemingly infinite inventory or change the mouse pointer so that you can perform specific actions like opening, picking up, examining and other things. Surprisingly, it doesn't seem as if you can drop things. Weird, eh?

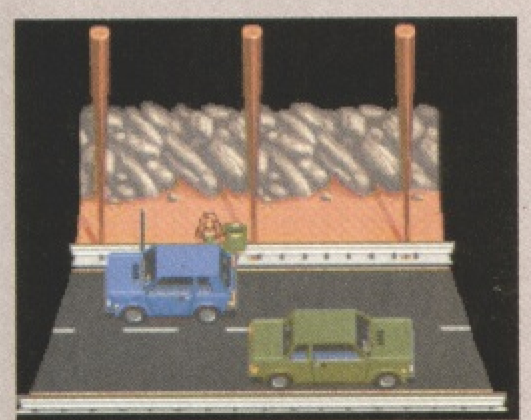




A few of the situations are time fillers, but great fun none-the-less. Doug manages to hail a taxi into town and to pass the time you can converse with the driver. As far as I can make out there's nothing really of interest here and the ride is quite boring, but isn't that what real taxi rides are like anyway?



Humour is another strong point in Nippon's favour - there's simply oodles of it. And it's quite funny, which is a bit of a rarity for most adventures. The two guys sat drinking in this seedy club are, I presume, the programmers who were involved with the game. They offer tips and info on how well you're doing as well as complaining that someone nicked their idea for a game called The Mistery Of Ape Island.



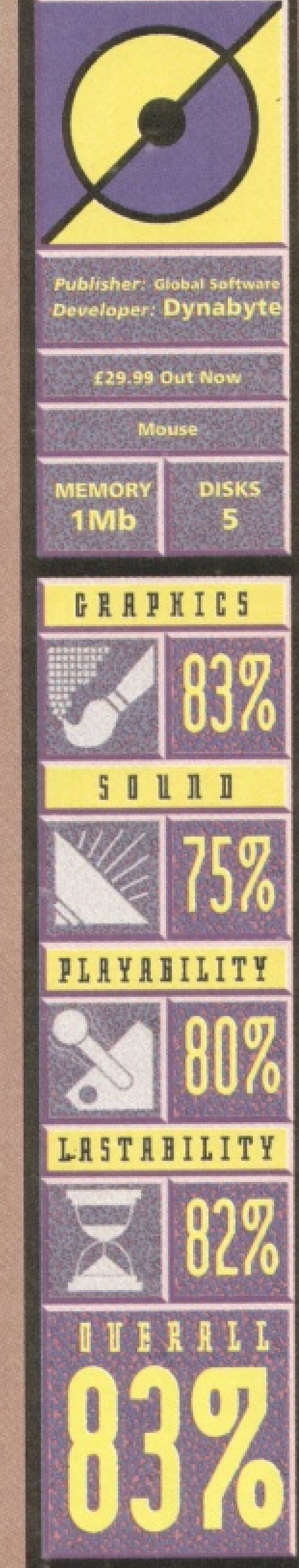
If you thought that Nippon Safes was your standard adventure then think again. Quite often throughout the game, the display will cut to show a view from afar, giving a greater impression of size. This highway is just outside the prison and both Donna and Doug need to find different ways of getting into the city without having to walk it.





An atmosphere-building feature of Nippon Safes is the way that new key locations are introduced in black and white with a bit of text describing where you are. After the mouse button has been clicked, everything smoothly merges into glorious technicolour and the adventure can continue once again

THE VERDICT



Adventure games from unknown developers don't usually stand up too well against mainstream releases like Kyrandia and Monkey 2 but Nippon Safes has a fair old crack at it. The black-and-white sections and the close-up pictures of objects and characters really add to the game's overall cartoon-y feel and I think it's safe to say that no other adventure has managed to capture the slapstick nature of kids' animated programmes quite as successfully. Unlike Indiana Jones 4, the three available paths don't branch out and rejoin later on, meaning that there really are three separate adventures under one roof. Half the fun is derived from entering scenes as, say, Doug and noticing another character waiting in the corner for Donna. It would have been nice if you could have swapped between the three stars at will, so that if you got stuck at some point you could hop to another character and look at the situation from their point of view, but you can't have everything, can you? There are inevitably a few moans, though. As is the case with numerous adventures nowadays, there are occasions when you need to find an object which isn't physically represented on-screen. Yes, pixel searching is often the only way to discover some items, which can become a little frustrating. A little more friendliness in the interface wouldn't have gone amiss either, as you can't change your mind once you've clicked to leave a location. Still, these are only minor gripes and shouldn't really trouble you once you get into the game proper. Safes is by no means a classic, but it does at least try to inject some degree of originality into a genre which was becoming slightly stagnant and deserves to do well because of it. More games like this, please.



Slightly faster in terms of decompaction times, but apart from that there are no noticeable differences in the game's performance.

NIPPON SAFES INC.

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UPDATES

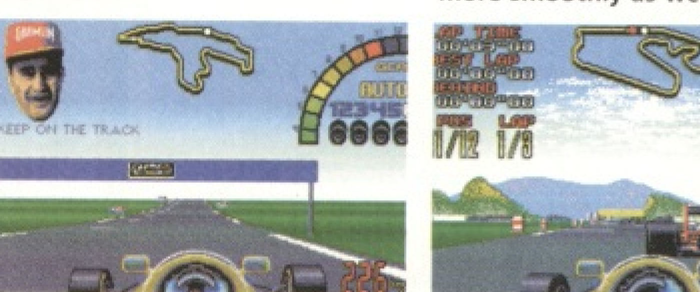
Here's where we look at software that's been specially enhanced for the A1200. This month Flair's Trolls (over the page) and...



NIGEL MANSELL'S WORLD CHAMPIONSHIP

Gremlin's game based around The Most Boring Man In Sport hits the A1200. David Upchurch hitches a lift...

When the fondly-remembered Gary Whitta reviewed our Nige's WC (obligatory toilet joke there) back in December he gave the game 79%, a good mark but not an outstanding one. The question is, then, has the transition to A1200 made the game significantly better so as to push it into the 80s?



Naturally, the gameplay remains identical between the standard Amiga and the A1200 versions. With Nigel as your guide you race Formula One cars on various around-the-world circuits, with the eventual aim being to complete the World Championship and come out tops. The races are depicted using scaled-sprite 3D, but this arcade-y look belies the fact that there's a fair amount of depth to the game, with decisions having to be made about how to tune your car, for example.

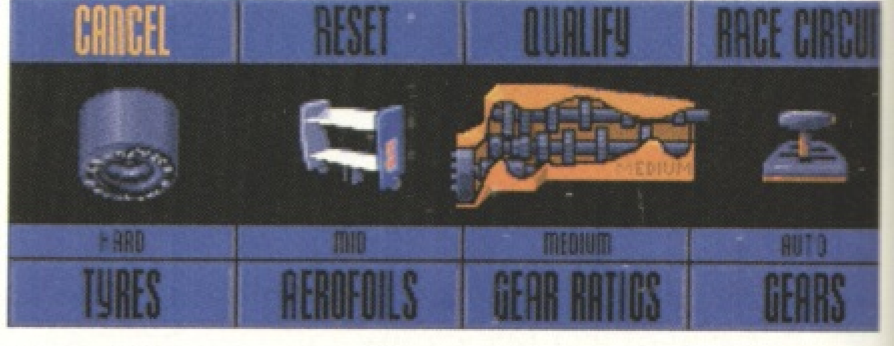
When you first load up NMWC on the A1200 there seem to be few obvious improvements; naturally the game's a lot faster but that aside the only notable change seems to be the higher-quality digitised pic of Mansell on the loading screen. However, rest assured that there are other enhancements, but they're very subtle.

For one, the graphics are not only a lot faster they also move a lot more smoothly as well. The difference is quite obvious if you try running the original version of NMWC on an A1200 - although you get roughly the same turn of speed it's not half as smooth.

The colour graduation on the road and sky is a lot better too - a little thing maybe, but it all helps to make the game look nicer. Also the signs are much more detailed. In the 'old' NMWC it only became obvious what was written on the signs when they came 'just about to crash' close. In the A1200 version, however, it's clear what they are from right down the far end of the track.

All in all, the graphics have been improved across the board. It's nothing amazing but it's better than nothing, and the faster, smoother road routines are a definite plus. even if they still don't make the game as impressive in the speed department as, say, Lotus 3 on the standard Amiga.

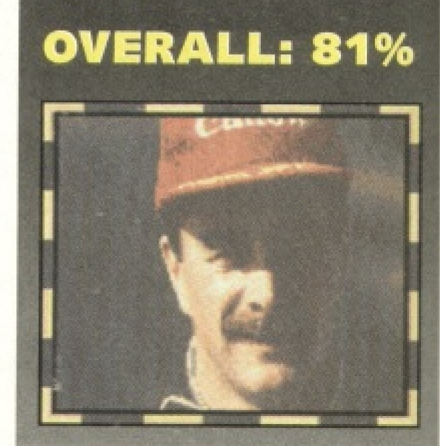




However, there's one improvement that's a definite plus - disk swapping. In the original game you had to swap disks whenever you returned to the menu screen. Not on the A1200 version, however - once you've plopped the second disk in the drive you just leave it there, you never have to bother with the first disk again. Ah, the joys of having 2Mb of memory!

So, overall then, NMWC on the A1200 is definitely a better game. If you bought it to play on your standard Amiga and, having upgraded, are thinking about buying this new version then perhaps there are not quite enough major improvements to make it worth your while or your cash, but for first-time buyers it's good stuff. Good enough, in fact, to earn it...

OVERALL: 81%





ADVERTISERS INDEX



TROLLS A1200

Flair's cute platform game has undergone a mild cosmetic change and Simon Byron is clued-up enough to tell you all about it.

The standard version of Trolls was reviewed back in February and scored an impressive 80% from the normally fairly stingy Gary Whitta. His only criticism of the game was the fact that there's not that much in the way of originality, and he's right, but after playing this enhanced version I've come to the conclusion that it's a lot more fun than Gary made out.

If you weren't around in February then I'd better explain the game's plot, for what it's worth. You're a Troll (now don't take that personally, it's just what the manual says), who lives in a toymaker's humble abode somewhere in a fabled land. One night, after the old and wizened fellow has put all his playthings to bed, you magically spring to life and discover a strange porthole to another world. Pausing only to look fairly cute for a bit, you decide to enter and are whisked into a land consisting of several themed words populated by unusual and manic creatures. Just another day at the office, basically.

The idea is to run around and locate a set number of lost babies before racing to a set rendezvous point. There are loads of bonuses to collect along route, as well as a number of power-up-type items which can do all sorts of things from increasing your speed to freezing the monsters for a while. You have to be careful not to go collect-'em-up crazy, though, as a few so-called bonuses can make the controls unresponsive or slow you down.

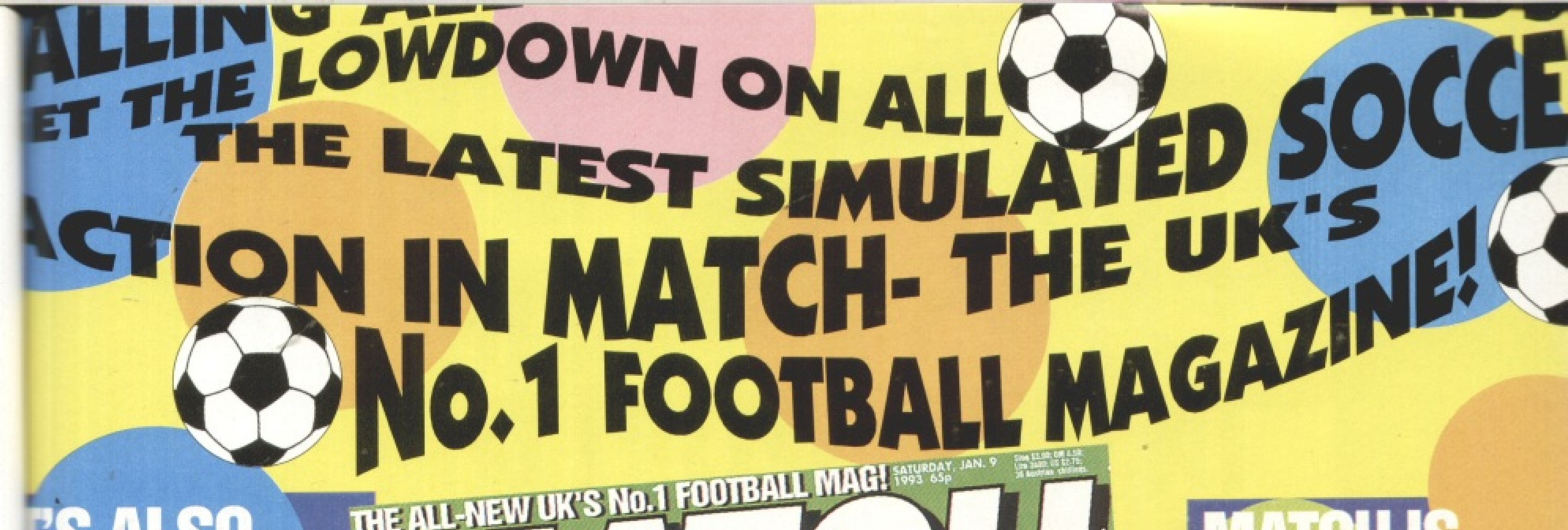
Bouncing on the bad guy's heads is the more traditional way of dealing with them but those who prefer a more heard-hitting method will welcome the Yo-yo which, when collected, can be used to bonk the baddies or swing from platform to platform in a Tarzan-like way. Knocking the elephant off his podium will effectively save the game so should you lose too much of your energy or disappear into one of the bottomless voids you'll rejoin the adventure from the location of the big-eared creature and not from the start of the level.

A600 owners had to put up with garish copper-banding but fortunate A1200 owners have the pleasure of staring at some smoothly scrolling parallax backgrounds which don't intrude on the foreground at all. Whereas Zool A1200 suffered from over-complicated backdrops which became confusing at difficult to look at, Flair have restricted these backgrounds to sensible palettes, giving Trolls a definite consoley look.

In the audio department, everything's improved in leaps and bounds and there are tons more excellent samples all over the show. I don't think there are any additional levels are different level layouts (for some reason our office copy has found its way back to Dave's flat) but you're unlikely to be buying this if you've already picked up the standard version, are you?

As there aren't really any major gameplay improvements you may be wondering why the mark shown below is higher than the standard version, what with the fact that good graphics and sound don't make a great game, but I have my reasons, as I'll explain. There should definitely be an additional couple of percent because the game moves smoother as a whole and therefore is more fun to play, but the another three percent has been ungraciously plonked onto the total simply because I think Gary may have underrated Trolls in the first place. And as I'm the judge and jury in this instance, there's nothing anyone else can do about it, apart from Dave of course but I'll soon knock him into shape.

OVERALL: 85%



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OSTERS OF
ODAY'S BIG
AME STARS
LONG WITH
ACTS, FUN,
EATURES,
UZZLES,
RIZES AND
REVIEWS.



MATCH IS
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CRAZY WITH A
WEEKLY
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AND CHEATS
FEATURE FOR
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GAMES AS
WELL AS
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CHEAPOS!



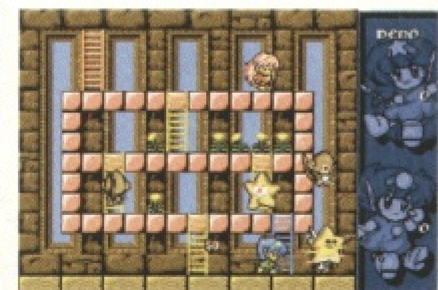
I overslept the other day and happened to wake up to Simon Bates Golden Hour playing on my radio-alarm clock. As our Simes played hits from yesteryear I thought "What a great idea for spicing up Cheapos! Why not, just for fun, get the readers to guess when all those budget games were first released?" Then I woke up a bit more and realised what a crap idea it was, but telling you about it helped fill this space, didn't it?

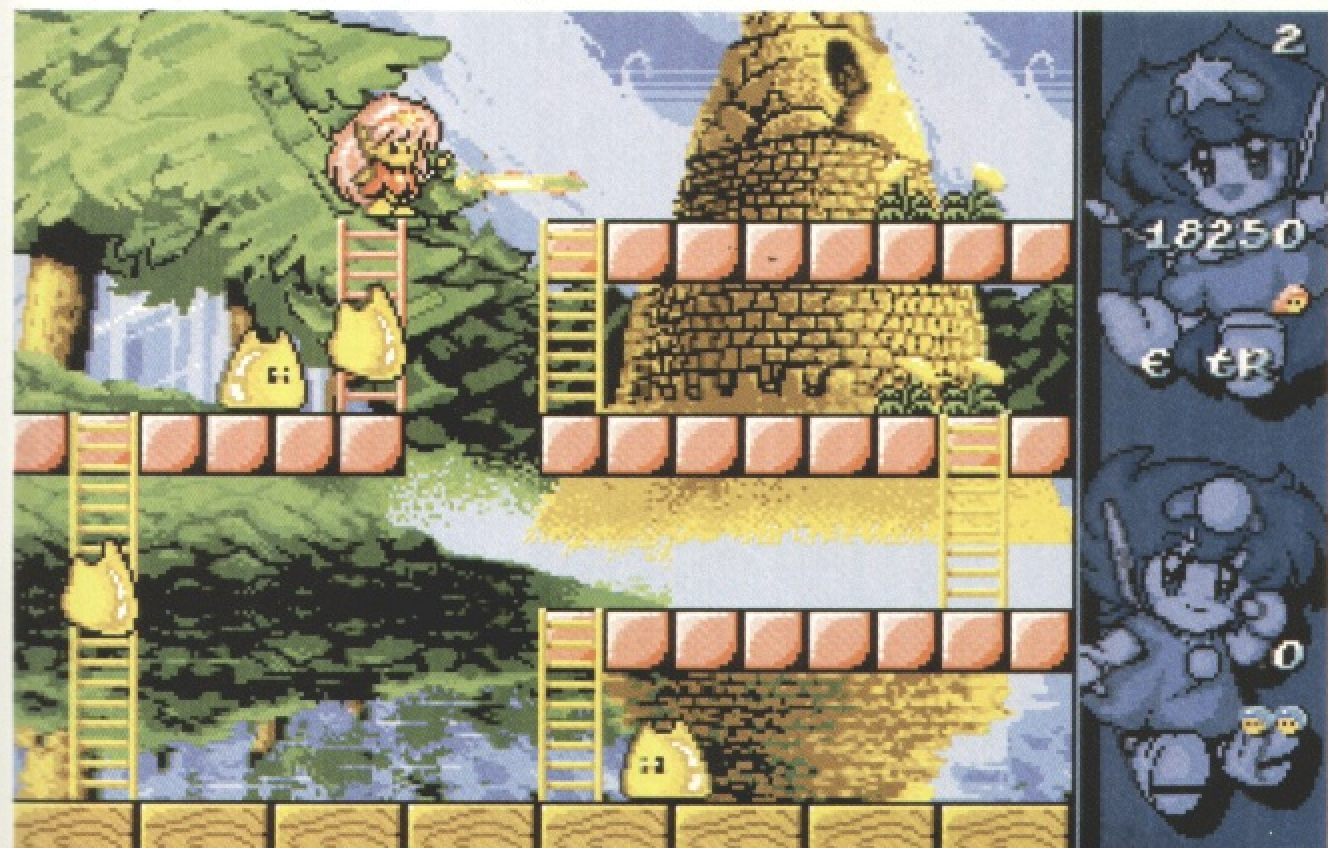
RODLAND
Kixx
£7.99

One of the last releases on the much-missed Storm label (they're heavily into console stuff now, the rotters) Rodland is a platform game in the Bubble Bobble vein. Tam and Rit are two cutesy elf-type creatures whose mum (or 'mom', as the game's intro has it) has been kidnapped by a demon. Armed only with magic 'rods' (snigger!) the twee twosome set out to rescue her.

This involves trekking through forty-odd single-screen levels infested with platforms, ladders and nasties, all of which have been painted with the same sickly-sweet brush as the heroes. Each level is considered 'completed' when all the nasties are destroyed, which is accomplished by using the rods to capture them and smash them on the floor.

Any deaded meanies leave behind bonuses, such as smart bombs or missiles. However, if Tam and Rit manage to collect all the flowers on a level before they start killing the baddies then they'll leave behind letter icons. Collect enough letters to spell 'BONUS' and the heroes earn an extra life.





Rodland may not sound like much on paper, but in play it's one of the most addictive and enjoyable platform games around. It's not technically amazing or particularly innovative, but it 'feels' right, there's loads of variety in the meany attacks and, at the end of the day, is simply great fun to play.

OVERALL: 86%

LEGEND
Mindscape Classics
£14.99

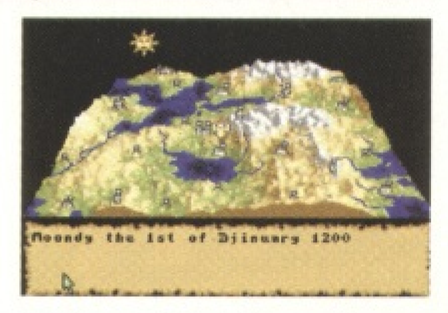
Welcome to the land of Trazere. Things aren't going too well at the moment – chaos walks the land and it's pretty ticked off! Who can save the Kingdom from the hordes of darkness? You guessed it, it's



you.

You take control of a band of four hearty adventurers in a quest to rid Trazere from evil's minions. This is achieved in two ways, first by ensuring that the various towns on the main map are well defended and, second, by entering the cellars and dungeons underneath the towns to kick monster butt and collect as much gold as possible. Your band of adventurers is comprised of a Beserker, a Troubadour, an Assassin, and a Runemaster. Apart from the usual load of fighting skills, each character has a special ability, for instance the Assassin can turn invisible and, best of all, the Runemaster can cast spells.

It's this last character that lifts Legend above the level of just another RPG to the mighty heights of super stardom. The spell system is pretty complicated and involves mixing various runes and elements to form a spell. It's set up so that you can experiment with various combinations to see whether you can find



a hidden spell. But, the most impressive thing is that you actually get to see the spell in action; unlike Legend's nearest competitor, Hero Quest. If the Runemaster fires off a missile damage spell, it spectacularly explodes on its target.

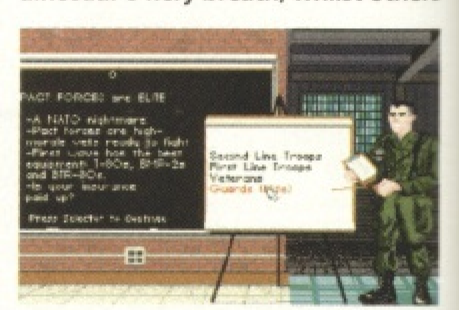
The dungeons are viewed from a traditional isometric-3D viewpoint and are rich in detailed graphics. The characters move pretty quickly considering the amount of detail on screen and the puzzles are just complex enough to get you seriously thinking. Overall, it's this attention to detail and sheer playability that make Legend an unmissable game. At full price it would be good value for money, but at this budget price it's simply unmissable. Legend is a mighty fine example of what a role playing game should be. [DU]

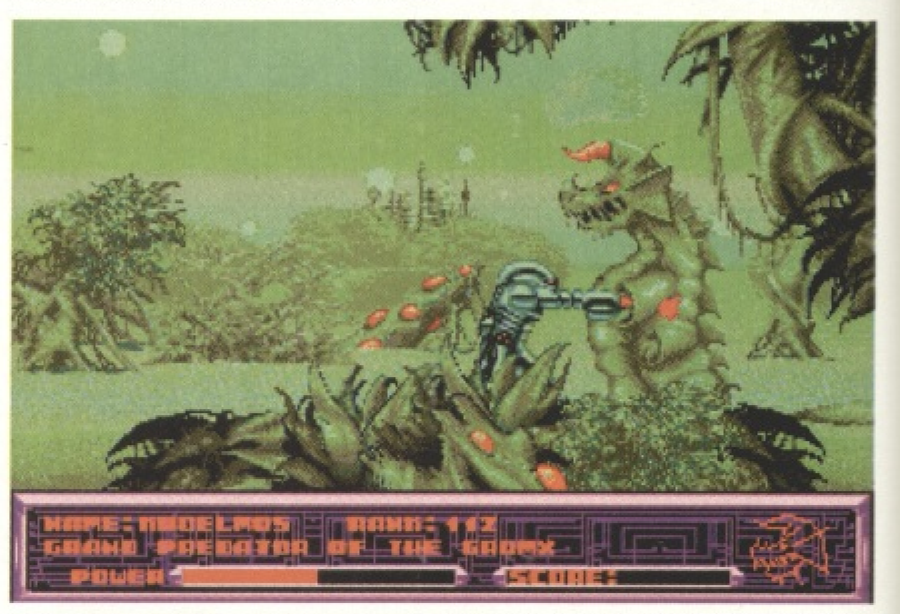
OVERALL: 93%

METAL MUTANT
Games Worth Playing
£9.99

Metal Mutant is set far in the future, when a self-thinking super-computer has gone berserk and decided to kill off all of humanity (hmm.. sounds familiar, stick Schwarzenegger in the title role and you could have a hit). You play the rebel leader who's had his brain transplanted into the body of a giant Transformer-type robot death machine in a last-ditch attempt to destroy the super computer. And, after playing this game I've got to say that I would prefer a brain transplant to playing it again. It's a pile of poo.

The gameplay is a poorly executed mix of beat-'em/shoot-'em-up and strategy. The robot under your control can transform into three different machines; there's a standard cyborg, a tin dinosaur and an ineffectual tank. Each one has different abilities that must be used to destroy the various strange creatures that attack you. For instance, some creatures can only be destroyed by the dinosaur's fiery breath, whilst others





need a swift chop from the android's axe.

So, basically, you guide the robot from left to right and transform into whichever one is needed to beat the current nasty or cross the next obstacle. On the face of it the game could have been good, but it's not. The graphics are abysmal, the soundtrack almost non-existent and the gameplay is dreadful. The main sprite is huge and animates at the speed of a three-toed sloth on Valium and the joystick response lags so far behind you could go out and make a cup of tea before it moved. This is one to avoid. [SB]

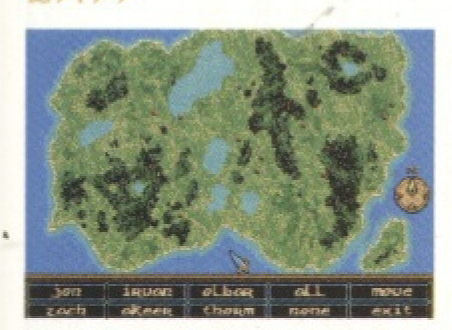


OVERALL: 28%

CRYSTALS OF ARBOREA

Games Worth Playing

£9.99



Once more we have a tale of good versus evil. The magic Crystals of Harmony have been snatched by the evil Mogroth, Lord of Chaos. In their rage the gods wept many tears and drowned the whole world, except for the island of Arborea. In order to restore the balance and save the world, Jarel, last prince of the shamnirs, and his six trusted companions set out to find the crystals and return them to their rightful home.

The game is a blend of strategy and role playing, for once set above ground and not in some smelly dungeon. The control system is an odd mix, as you take direct control over Jarel and guide him about using the traditional first-person perspective 3D viewpoint; but you control the other characters by means of the 2D overhead map screen. This means that there's an awful lot of switching between screens in order to get the guys to carry out your orders.

The map itself does not appear very large or detailed, but there are over 16,000 locations to visit and not all appear until they're in line of sight of one of the characters. Patrolling the lands are roving bands of orcs and other assorted nasties, which should be avoided if possible. If you do find yourself in battle, though, the view changes to another small-scale 2D map on which you carry out the fight. This results in battles resembling those old board-based wargames, only less graphic! One of the good plusses in the game's favour is the ability to split the party up into smaller groups, which gives a greater scope for decent strategic planning.

Crystals is the effective prequel to that excellent RPG, Ishar. Unfortunately it's not in the same class as that game. If you don't mind your RPGs to be a bit basic in the graphics and sound department and not too testing in the brain department, then you could do worse than give this one a try. [DU]

OVERALL: 72%

STORM MASTER

Games Worth Playing

£12.99

May must be the month for strategy games as this is the third of many released recently. However, Storm Master stands head and shoulders over most of its rivals. Silmarils have put together an original scenario, some in-depth gameplay and a whole wodge of different playing options.

You're the new ruler of the land of Eolia, a discordant realm dominated by the fierce winds which sweep across it. It's these winds that form the central core of the game, as you must master them if you are to keep the realm united and destroy your enemies in Sharkaania. Storm Master combines war, politics, economics, farming and strategy in a most effective way. There's even a couple of arcade sequences thrown in for good measure

You rule the land through nine councillors, who must be kept happy

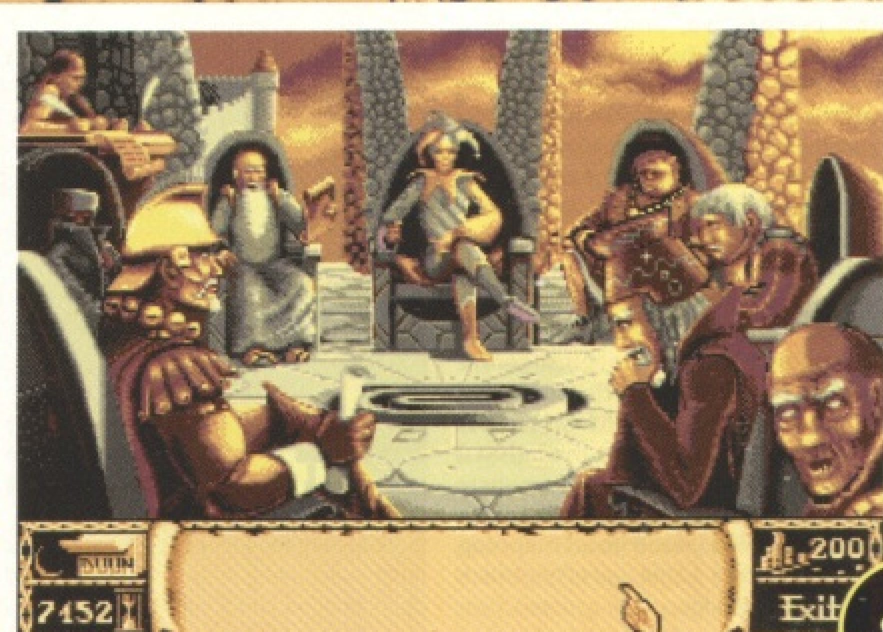


if you want their services. Some have few skills while others, such as the Master Miller, are absolutely vital to your survival as he controls the generation of money through crop production. These councillors work in harmony with each other and, through them, you control crop growth, tax revenues, spy networks, and weather forecasts and influence.

One of the most enjoyable sequences is the construction of the flying ships, which must have every important flying device placed by









you. So, if you get it wrong your ship will come hurtling to the ground and you'll have lost its crew as well the cash that went into it.

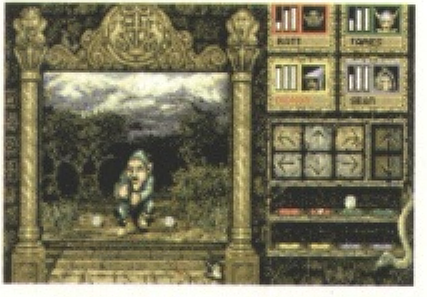
If you want to conquer Sharkaania, as you must if you're going to win, you'll need a lot of these ships as well as a huge army. Once you've amassed all you need it's off to the other island for a bit of looting and pillaging. The arcade element comes into play here as you are thrown into the thick of a 3D battle using crossbows and catapults.

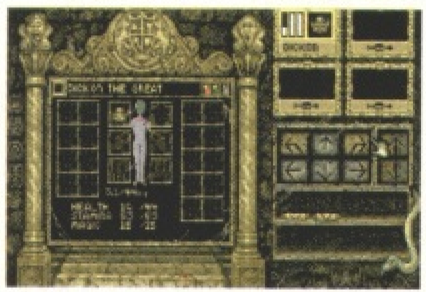
The attention to detail in Storm Master is second to none. The graphics are well thought out and designed and the strategy very absorbing. I'm sure that this'll keep you busy for weeks to come. A good buy. [SB]

OVERALL: 89%



KNIGHTMARE
Mindscape Classics
£14.99





Superficially this game from Tony 'Captive' Crowther looks a lot like Dungeon Master. There's the usual 3D world viewed from the first-person perspective, and you guide a party of four adventurers around a maze-like forest and dungeon on some obscure quest. Along the way you'll meet some unusual monsters, solve a few puzzles and overcome various traps. However, it doesn't take long to notice that this resemblance is very slight.

Knightmare plays more like Tony's earlier game, Captive, than it does Dungeon Master. The puzzles are pretty strange and reflect a weird sense of humour. Knightmare is not very easy to complete (not that I have) and to finish the four quests before meeting Lord Fear will take a lot of planning, some good mapping skills and some pretty quick mouse clicks.

Unlike DM, the monsters are very intelligent and won't just forget about you if you close a door on them. Here they're more likely to go off and set up some elaborate ambush to catch you when you're least expecting it. Fortunately, Treguard (the guy from the TV series from which the game takes its name) is on hand to offer advice and you can also program your characters to carry out a sequence of combat/magic moves with just one click. This last option is very useful in a battle.

The graphics are well drawn, but the colour palette seems to be very limited. It's sometimes very difficult to distinguish objects from the backgrounds which they're on – more so if you're playing it on a telly. The spelling mistakes throughout the game don't help either!

Overall, though, Knightmare is a very enjoyable RPG. It's very difficult but quite humorous. Be warned though, if you're expecting a straight copy of the TV show you'll be disappointed. [DU]

OVERALL: 80%

MOONSTONE
Mindscape Classics
£14.99

"So much fun - you'll die" screams the packaging at every available opportunity - well, they're right, but not in the manner they intended.

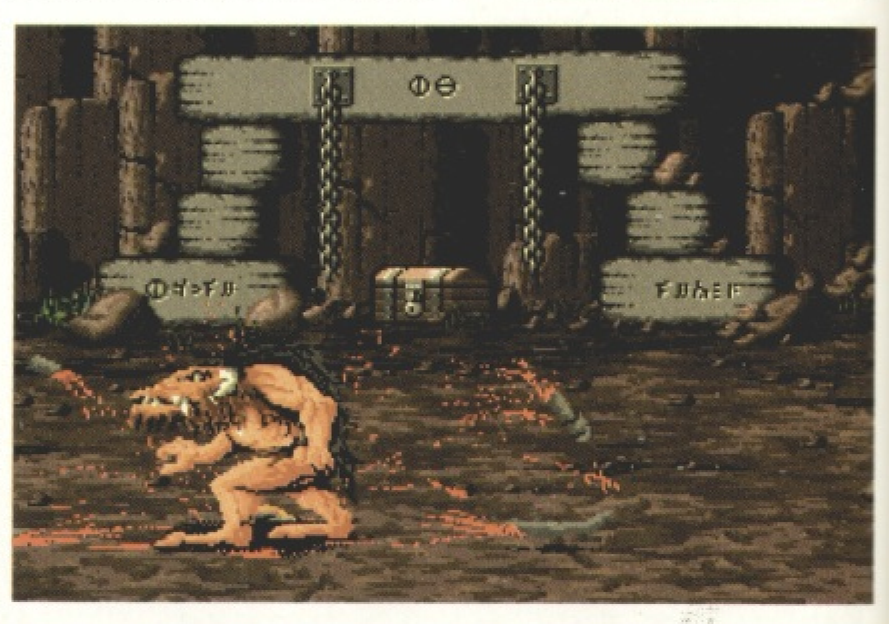
The plot tells of how four knights have to journey into a fictitious land and retrieve the Moonstones of the title by battling with hideous mutants and visiting rural towns. The quartet take it in turns to move as far as they see fit and any consequences of their actions (stumbling across Mudmen or other knights) are shown before the turn ends. Usually this involves a side-on beat-'em-up confrontation where players attempt to literally hack the opposition to pieces.

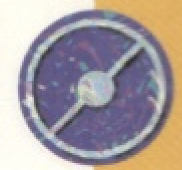
And this is where the game's main appeal lies. No, not the actual fighting - that's far too dependent on luck rather than skill - but the way the sprites lunge out at one another. The amount of gore is far higher than seen before, as blood oozes from inflicted wounds until a fighter becomes so weak that he is either sliced in two or decapitated in one fell swoop.

Once you've become used to the distasteful graphics, however, the game soon loses its already minimal appeal. The disk swapping is outrageous and serves to further remove any continuity from an already disjointed game. The exploration element isn't substantial enough to be an integral part of the quest so moving your knight's icon around the terrain soon loses its strategic importance as, more often than not, you end up trying to find a fight rather than the keys to the Moonstones.

It's a shame that the Mindscape Classics label has chosen this rather poor beat-'em-up as its debut budget release because, let's be honest,











it's not much cop. At £7.99 it may have been worth a few giggles but at £14.99 you'd be wise to tread carefully. [SB]

OVERALL: 52%

PIRATES
Kixx XL

If you've ever wanted to buckle your swash all over the Seven Seas then you're obviously a bit of a pervy but if you fancy being a pirate then now's your chance, thanks to those lovely people at Kixx XL.

Pirates is an ancient MicroProse game (originally designed by Sid 'Civilisation' Myer) from years ago and casts you as a trainee captain with the entire world your so-called oyster. First of all you need to get a ship and crew together and then venture forth into unknown territories, capturing enemy vessels, recruiting new dodgy ship-mates and eventually discovering huge bounties and possibly even Snicker bars. The game world is huge and the majority of the time is spent sailing between locations but hostile ships frequently pop up and some serious fighting need to be done.

There's a good mixture of exploration and scrapping action, all tied together neatly with a touch of buying and selling goods. In fact, if ever there was a game which catered for all tastes then Pirates is certainly it. The various missions don't really vary that much but with the game as varied as it is you'll hardly ever become bored as there's always something around the corner ready to put a spanner in your all conquering works.

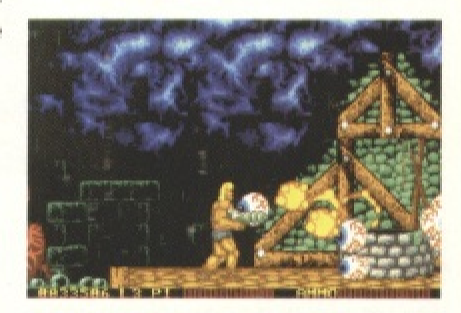
Pirates has a certain charm. I suspect that most of the appeal is in the nature of the game - you simply cannot beat burning other boats, invading innocent towns and generally being a complete git. Don't let the simplistic graphics put you off, Pirates is a great game which will keep you occupied for weeks on end. [SB]

OVERALL: 84%





THE PLAGUE
Global Software
£7.99





Don't mess with Mother Nature, they say. And wise words they are too. Take the planet in The Plague, for example, where meddling scientists have genetically engineered a strange virus. Before you can say "Oh dear I've dropped the test tube" the virus is spreading across the planet like wildfire, turning its inhabitants into slobbering, big-teethed mutants.

It's your job, as a gun-wielding muscleman who wears little more than a pair of cut-off jeans and a smile, to yomp left-to-right across the bizarre, horizontally-scrolling landscapes, blasting the virus-carrying nasties with your big weapon (ahem!). As per normal there are power-ups to collect and end-of-level baddies to defeat.

Yes, The Plague is a shoot-'em-up and while it's no classic, it's no disaster either. The alien sprites, though large, are not particularly well-drawn or animated, but this hardly matters when you're pumping 'em full of plasma. The difficulty setting is a bit too high for my liking but at least your getting a strong challenge for your eight quid.

CHEAPOS!



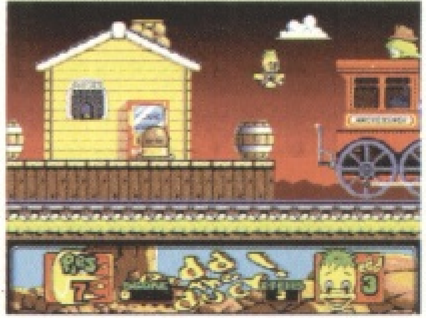
Maybe I'm just getting soft in my old age but I quite enjoyed The Plague. I know it looks terrible and the gameplay is so simple an amoeba could pick it up but there's no denying that there's a distinct element of addictiveness in there somewhere. As long as you're not expecting too much then you should easily get your money's worth out of it.

OVERALL: 64%

EDD THE DUCK 2
Zeppelin Platinum
£7.99

Edd the Duck must be wondering how he's managed to end up in two duff Amiga games in a row. The first, for those of you who can't remember, was a blatant rip-off of Rainbow Islands with none of the style or character of the brilliant Ocean conversion and, if anything, Edd 2 (or Back With A Quack, as it likes to be known) is even worse.

Somehow, the hand-filled puppet has found himself in a Western world populated by indistinguishable beings who wander aimlessly around in a set pattern. Edd must collect a specific number of objects from the horizontally-scrolling landscape and make his way to the exit where he will be whisked away to yet more of the same. Contact with any of the hostile inhabitants of the Cowboy-ish landscape results in the loss of a life so Edd has to either leap past them or stun them for a few moments with a couple of custard pies from his finite supply.



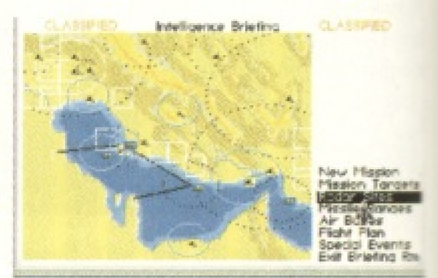


It all might have been quite good if the game had been executed even remotely well or had some imaginative traps. The main challenge the player faces is mastering the control system. It's not complicated or anything like that but Edd moves with about as much fluidity as a block of flats travelling uphill. Attempting to jump anything is more trouble than it's worth so the game rapidly turns into a mindless avoid-'em-up.

All this, when coupled with near-Spectrum quality sound effects and graphics which look like they're from a kids' colouring competition, renders the game hopeless and unless you're into throwing money away you should keep your hands firmly in your pockets. [SB]

OVERALL: 47%

F49 STEALTH FIGHTER
Kixx XL
£16.99



What could you do if you were invisible? Answer:

Anything you wanted.

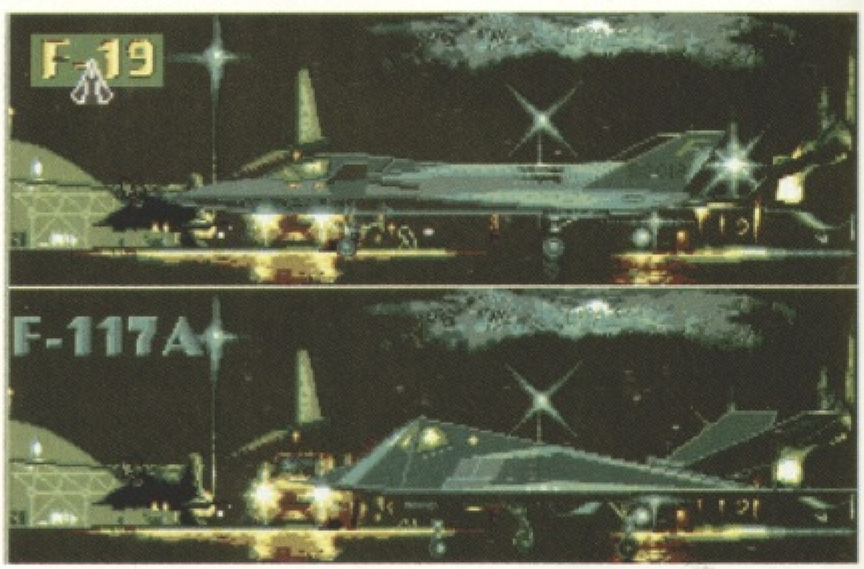
That's the design philosophy behind the F-19 Stealth Fighter.

Due to its unique fuselage design, built from radar-absorbent materials, the aircraft is virtually undetectable by ground-based sensing systems.

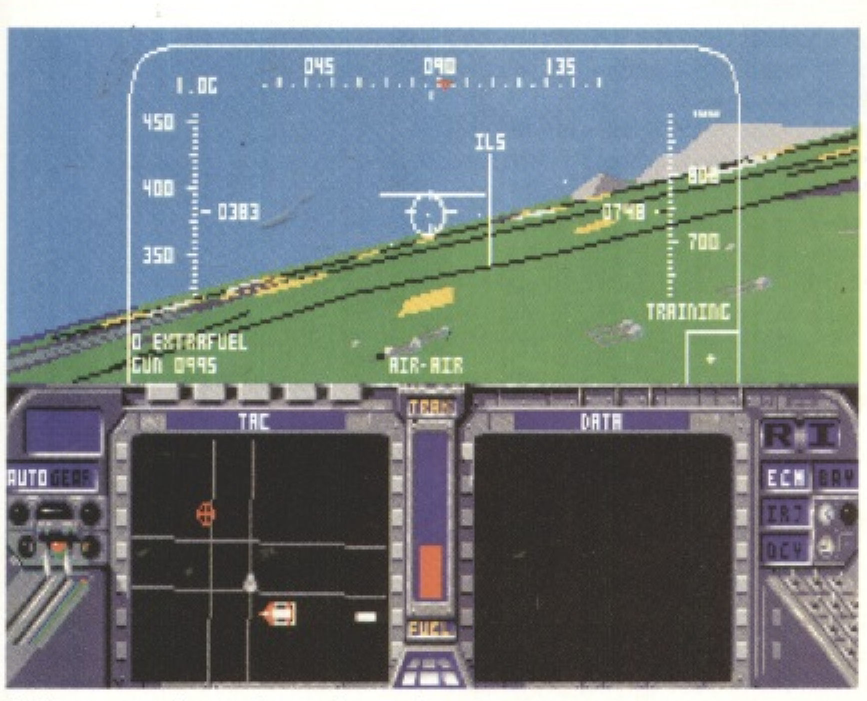
Which makes it a perfect bomber, able to fly into enemy territory, strike its targets and return home before the enemy forces know what's hit them.

MicroProse's F-19 Stealth Fighter, now re-released on the Kixx XL label, gives you the chance to fly two planes, the F-19 and the F-117A. You see, the F-19 doesn't actually exist - MicroProse knew that Lockheed were developing a stealth plane and created a sim based around what they understood the aircraft's capa-









bilities were going to be and named it according to what they thought the plane's code-numbering would be. When the stealth fighter was eventually unveiled the MicroProse team found that their educated guesses had been by and large accurate in every respect - except the code number. Hence the option to choose the 'real' F-117A Stealth Fighter. Although the two planes look different, they handle fairly similarly, so any differences are largely cosmetic. Still, it's always nice to have a choice, isn't it?

F-19 Stealth Fighter isn't your standard flight sim.

Although you can (and often do) get into traditional dogfights with enemy planes, the emphasis here is more on low-profile flying under enemy radar, making fast bombing strikes against enemy ground installations. And while it may not be everybody's cup of tea, I personally thought it brilliant.

There's an air of tension in the game that I've never really felt in any other flight sim. Good stuff, and an essential buy for any gamer, sim fan or not. [DU]

OVERALL: 87%





BLADE WARRIOR
Zeppelin Platinum
£7.99

There aren't many games which are truly original but Blade Warrior is one of them. Set in a fantasy world full of hideously deformed mutants who attack on sight, you, as the heroic Blade Warrior, must find and defeat the evil Murk who is hell-bent on doing the same to you.

The game mainly consists of wandering around, fending off the bizarre creatures while collecting as many spell ingredients as possible which can then be sold to one of the seven wizards who live within the land. In return, these mages give you one of the mysterious Seven Tablet Fragments which will, when gathered together, enchant your sword so that the confrontation with Murk will be a damn sight easier.

It's the kind of plot we've heard time and time again but as you can tell from the screenshots, Blade Warrior is definitely not your average game. Everything, apart from the various spell ingredients, is depicted in silhouette form, creating a unique and genuinely scary atmosphere. This is further enhanced by the use of daunting sound effects and excellent background graphical effects, ensuring that Blade Warrior is a game you should keep your kid sister well away from.

At £25.00 Blade Warrior wouldn't offer too much in the way of value for money as the combat side of things can become a touch samey, mainly because of the limited amount of moves you can pull off. For this silly price, however, I'd advise you to snap it up right away. [SB]

OVERALL: 82%



BATTLE SQUADRON
Global Software
£7.99

Whatever you do, don't buy this game unless you possess an auto-fire joystick. I've just come fresh from a two-hour blasting session and I can hardly type, so you'll have to bear with me if a few mistaykes pop up here and there. (Oh dear - Ed.)

After that rather sad little literary gag (if you can call it that), I suppose I'd better explain what the game is all about. Well, there's not much to tell really. I loaded it up for the first time, noted the original release date (1989, not exactly renowned for its classic games) and thought this was going to be yet another dubious budget re-release. How wrong





can you be? Battle Squadron is by far the most satisfying out and out shoot-'em-up I've seen in a long while.

Take my word for it, gameplay-wise everything is outstanding. In fact, don't take my word for it - plug a joystick or mouse into the other port and play along with me because there's a simultaneous two-player mode. Note the way the ships handle - good isn't it? Release your special Nova missile and watch the awesome firepower waste those alien scum-bags. Marvel at the crafty aliens, the brilliant attack waves and the amount of on-screen action. Don't nick that power-up, it's mine! Typical, invite a mate along and what do they do? Stop playing now or I'll tell my mum.

After all that excitement I think we deserve a rest. No, sod it, Battle Squadron is so addictive that you just can't stop playing and if you didn't have to be home by tea, we could play some more. You'll just have to buy your own copy. [SB]

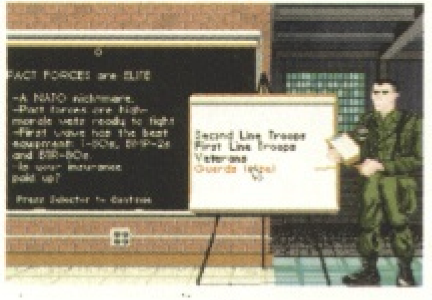
OVERALL: 90%

M1 TANK PLATOON
Kixx XL
£14.99

Tanks for the memory? M1 Tank Platoon was first released around three years ago by MicroProse, but now here's your chance to enjoy it again, courtesy of Kixx's premier budget label. Most sims tend to cast you in one role, either pilot or captain. Not M1TP. Instead, you're more like a guiding spirit, flitting around a platoon of four tanks, issuing orders to the various crew members. However, when the action hots up, you can jump in the gunner's seat to carry out the blasting yourself, if you so wish.

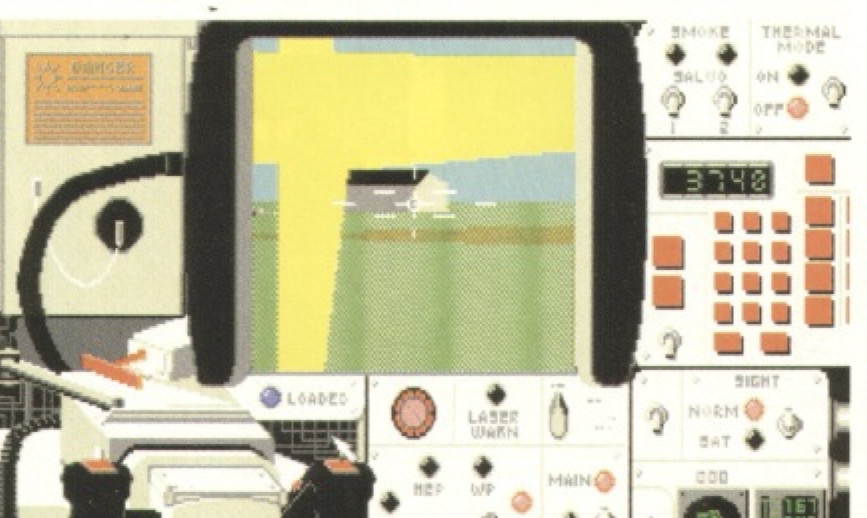
In a lot of ways M1TP is very similar in style to B17 Flying Fortress, covered in this month's main review section. Of course, B17 takes place in the air rather than on the ground, but it shares similar gameplay elements, like ensuring you've got the right people doing the right job and putting the player in more of a managerial role than most sims.

M1 Tank Platoon is getting on a bit now. It was first released three years ago by MicroProse. So, how does if fair against modern tank sims, like Campaign? Surprisingly well, is the answer. The static graphics (on the mission select screens, for example) are a bit naff but the 3D is fine. Even at its most detailed it's still moderately fast and it's particularly nice on an A1200.



Like most MicroProse sims, M1TP is not a game you can leap straight into, but the manual tutorial should soon get you up and running. If you like your sims laced with a bit of strategy and man management, then this is still a worthwhile buy. [DU]

OVERALL: 76%







SWORD OF SODAN
Global Software
£9.99

Until now I'd never seen Sword of Sodan 'in the flesh' before. It was originally released a few years back and I seem to remember the computer press gave it a bit of a kicking at the time. And, having loaded it up, I can quite see why - Sword of Sodan is one of the lamest excuses for a horizontally-scrolling slash-'em-up I've ever had the misfortune to endure.

Playing either a barbarian or a big-bosomed lady warrior, you have to fight your way through dozens of short 'stages', battling various human and not-so-human foes, in a struggle to reach the evil necromancer Zoras and do him in. Now this doesn't sound so bad, you're thinking. But you haven't seen the game in action.

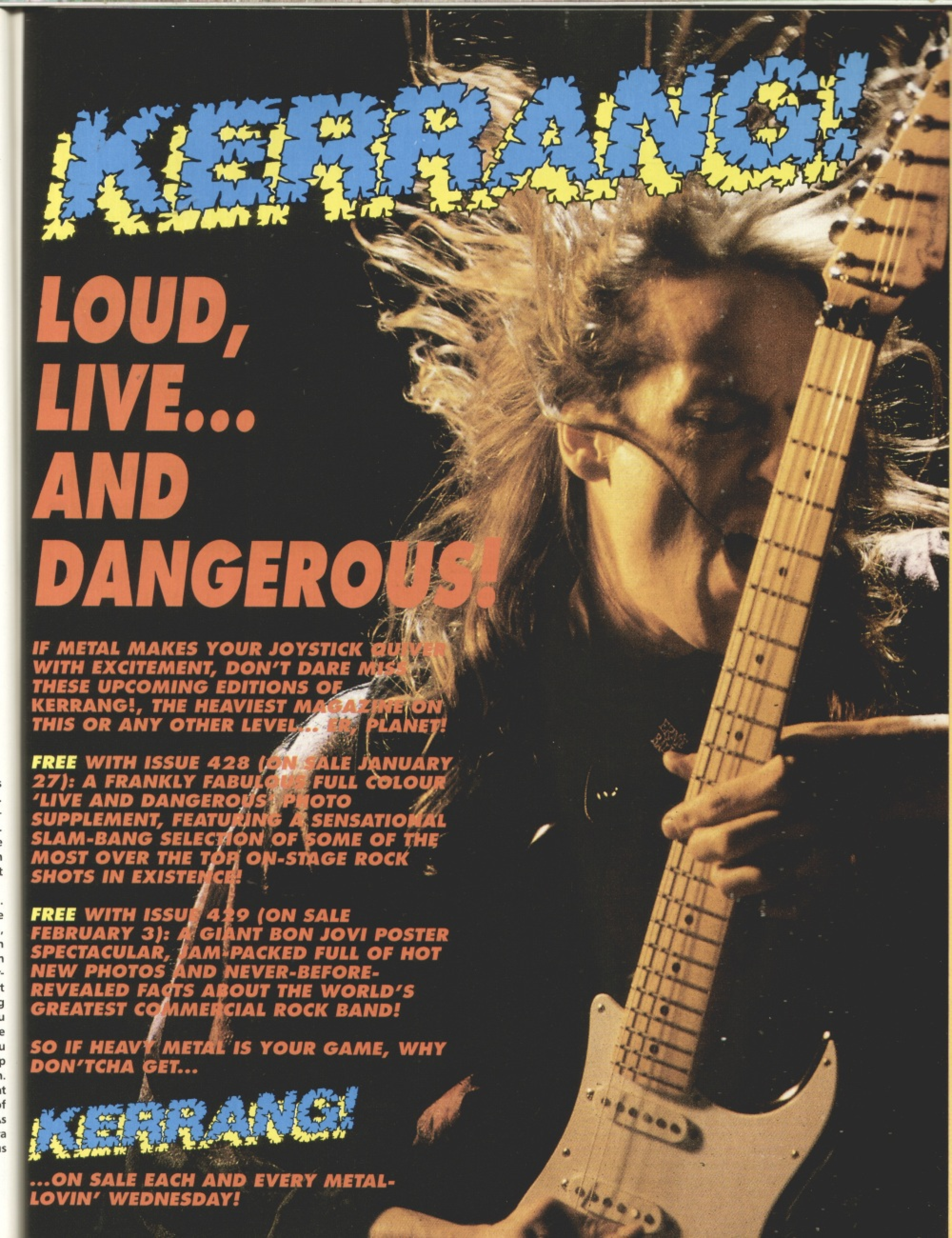
Sword of Sodan's big selling point is that it's got the biggest sprites of any combat game. And indeed it has - great big half-a-screen-high sprites. Sadly, though, they're the most poorly-animated of any combat game too. The poor dears shuffle around like they're zombies. And as for when they start rucking... well, let's not even talk about that.



Okay, so the sprites are a bit crap. So what? Who cares as long as the game plays okay? Well, no-one, including me. However, the animation is just the icing on a cake made from appallingly-bad gameplay. Your warrior has just three combat moves at his or her disposal and so the fighting gets very boring very quickly, as you can imagine. The programmers have tried to spice things up by giving you the odd spike or rolling barrel to jump over but they don't really help much.

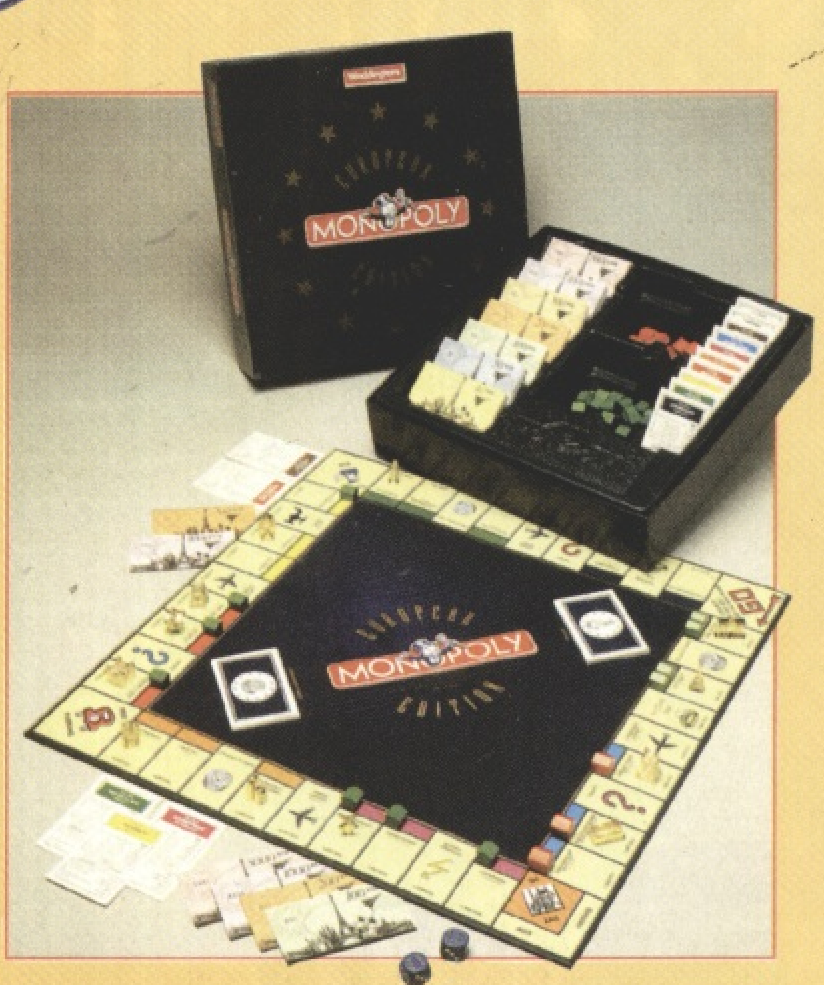
Don't be swayed by the half-decent static screenshots because Sword of Sodan is crap, pure and simple. As Harry Enfield might say in his 'Opera Ponce' mode, "What an horrendous little program." [DU]

OVERALL: 34%



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Courtesy of Supervision

Monopoly, brilliant as it is, is one of those games which is impossible to play on your own unless you take control of all the other players. But even that's no good because you invariably end up cheating because you're in charge of the bank and there's no-one there to stop you from nicking all the cash or make sure that you pay your fines to an imaginary player if you do land on Mayfair when you've got no money. In fact, we think that anyone who does try to play alone is a bit daft and should be locked away in a loony bin for a few years until they see some sense.

So, if you've got no friends and are desperate to Monopoly, the perfect solution is to buy Supervision's snazzy Amiga version, which comes complete with sound effects and computerised players. Even if you are socially popular then what better way to impress your mates than a quiet night in with a few beers and a copy of the computer game? It's also a perfect excuse for getting a bit of love-interest back to your pad as "fancy coming back to my place for a game of Monopoly on my Amiga?" usually sounds better than offering to show them your collection of oil paintings.

Until you do purchase the computer game, though, you may well want to brush up on your playing tactics, which is why Supervision are offering board games to the lucky winners of our amazing competition.

HOW TO ENTER

We've decided to make you work for this one. I'm sure you're all familiar with Word Search-type puzzles, well here's one with a twist. What you need to do is find all the sort-of Monopoly related words listed below - they appear in the grid running forwards, backwards, up, down and diagonally. Once you've found a particular word, circle it and continue with the puzzle. Some letters can be used more than once

Once all the words have been found, you'll discover that there are 21 letters which aren't included in any other words. Make a note of these letters and take out six of them which form the name of Britain's biggest and best Amiga games mag (two words). The remaining fifteen letters, when rearranged, make up the name of a square on the Monopoly board (two words again)

It's this name that we want you write down on the back of a postcard and send to: Quite Difficult Monopoly Compo, THE ONE, 30-32 Farringdon Lane, London EC1R 3AU, to reach us by no later than May 28th. The first correct answer we pull out of the hat after that date will win the European version of Monopoly, the next five will win a standard version and the five after that will each receive a travel version for their troubles. All the usual The One compo rules apply and, as normal, no correspondence will be entered into.

S	U	P	E	R	V	I	S	I	O	N
T	N	B	L	C	A	R	A	P	I	P
A	M	O	N	O	P	O	L	Y	A	W
T	H	A	T	M	O	N	E	Y	E	C
I	P	R	O	G	H	Q	T	E	L	R
O	O	D	O	O	N	O	T	E	L	R
N	S	K	B	E	C	I	D	T	R	E
S	E	E	N	M	T	H	D	O	W	N
M	A	Y	F	A	I	R	O	D	T	N
T	N	E	R	G	B	O	G	N	A	I
T	E	E	R	E	Y	A	L	P	O	W
A	N	I	M	A	T	I	O	N	B	V

WORDS TO FIND

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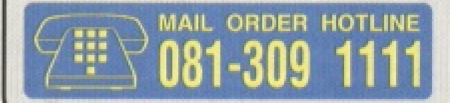
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KILL ZONE

Well, goodness gracious me! Yet more tips excellence! I don't know how we keep it up (though rumour has it that Simon uses a lollipop stick and two rubber bands). So what's in store for you this month? Well, we've got a complete player's guide to Body Blows, maps and tips for The Chaos Engine, more shady goings-on in KGB, the second and final part of the complete Bill's Tomato Game solution and much, much more! Bet you can't wait to get stuck in, can you...?

BODY BLOWS



Okay, for the character-by-character guide that follows it's assumed that you're playing Nik in the one-player game. That said, however, the character-crunching techniques described should work with any of the one-player characters selectable, and when you face Nik treat him like Dan.

DAN Dan is a character to be wary of. He has the same moves and the same strengths and weaknesses as Nik, with the one exception that his Special is activated slightly faster. When Dan is close and jumps up or over you, immediately counter with an Uppercut - this is deadly and will knock him off his feet, giving you time to think about your next move. The best way to finish off Dan is to jump in and make it a real street brawl - attack as much and as quickly as possible and Dan just won't be able to cope.



DUG Don't be daunted by big boy Dug's size, he's a real weed of a man and the easiest of the Body Blows' characters to beat. Start off with a couple of Flying Kicks to get him backed up into a corner, then follow up with a combination of Mid Kicks and Low Kicks. Eventually Dug should topple over so jump back. Then, as soon as he gets up again, jump in with a Flying Kick and follow up with another combination of Kicks until he falls over again. Follow this routine until you've won.



JUNIOR Junior looks tough, and for once looks aren't deceiving - he's a right sod. The secret to beating him is all-out attacks with a hint of caution thrown in for good measure. Jump in, strike him with a few attacking moves then jump back out again. Be quick with your attacks and don't stay too close to him for too long - if you do, his 'Blitz' will soon sort you out. Repeat this and you'll beat him in no time.

YIT-U
Although just about the fastest character in the game, Yit-U is actually fairly easy to beat if you fight him defensively. In other words, block all his attacks and only go on the offensive when Yit-U uses his power speed. If you stick to a combination of Mid-Kicks and Sliding Kicks you should find you have little to worry about.



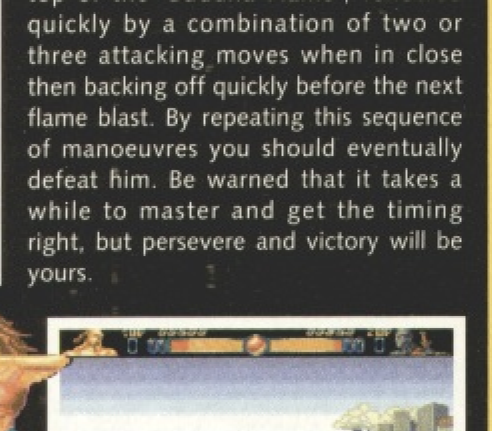


KOSSAK Right, the first four characters should have got you warmed up - now the game really begins! Although you may feel otherwise, Kossak CAN be beaten - you just need a bit of patience. Whatever you do don't russian, er, rush in because you'll only get hurt. Instead, wait for Kossak to come to you. Then, when he gets in close, fire off combination after combination of fast attacking moves.

If Kossak's right next to you and starts his 'Driller Killer' move immediately counter with a Mid-Punch followed followed by a combination of Mid- and Low Kicks. If, on the other hand, Kossak uses the 'Driller Killer' while at the opposite end of the screen to you then counter with your special - wait until his waistband touches the floor then hold down Fire; when he reappears your energy blast will hit him full force and he'll not be able to block in time!





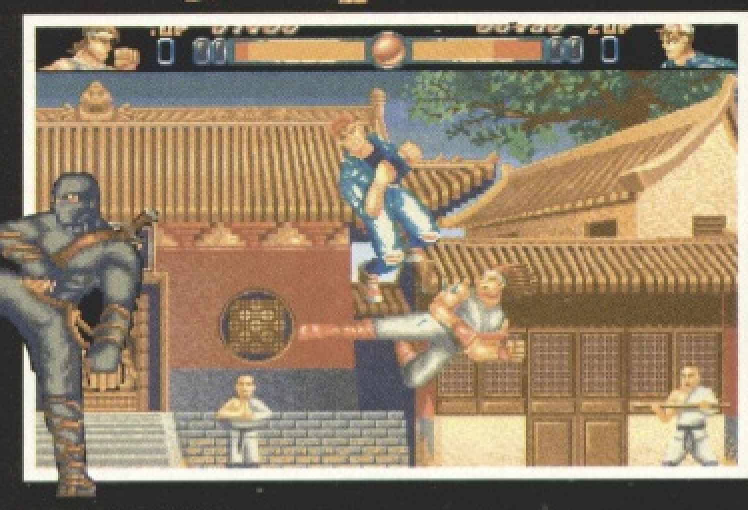


LORAY Loray is a difficult opponent, mainly due to his awesome special, the 'Buddha Flame'. The only way to beat him is by using a Sliding Kick underneath or a Flying Kick over the top of the 'Buddha Flame', followed quickly by a combination of two or three attacking moves when in close then backing off quickly before the next flame blast. By repeating this sequence of manoeuvres you should eventually defeat him. Be warned that it takes a while to master and get the timing right, but persevere and victory will be yours.

MARIA This luscious lovely is another reasonably weak character, and only marginally harder to beat than Dug. In fact, the same attack techniques for Dug work just as well on Maria. One piece of advice though - of you're at the opposite end of the screen when Mario goes into her 'Flamenco Fury', counter-attack by activating your own special, i.e. hold down Fire.



NINJA The biggest threat posed by the Ninja comes from his sword, so aerial attacks are the best offensive moves. If the Ninja launches into his 'Death Roll' block the attack and counter with a Mid-Kick followed straight away with a Roundhouse Kick. You'll find that this technique works around 75% of the time.



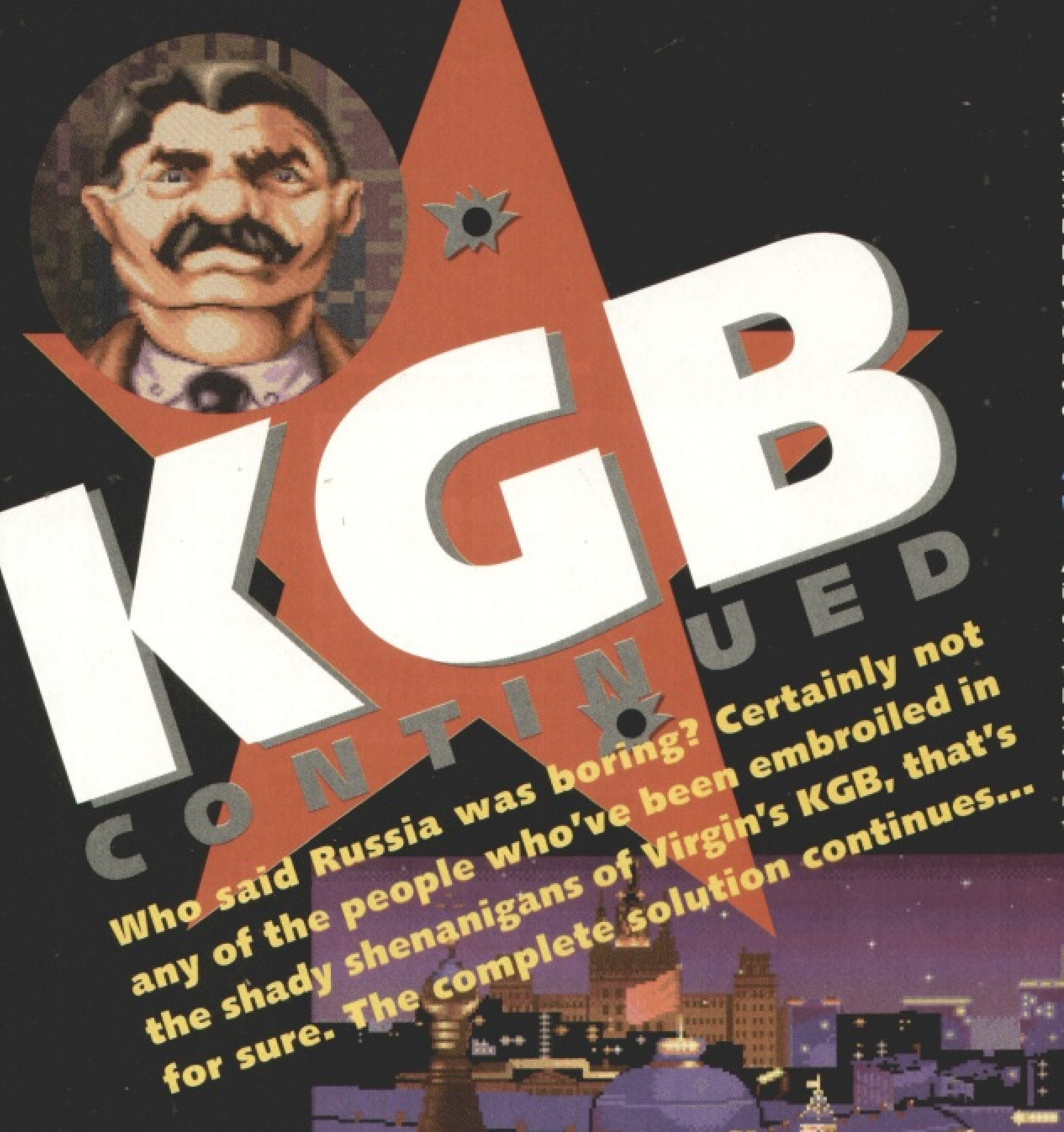
MAX This is the guy you've been waiting to meet and he's a real swine. Max is as fast as Yit-U and nearly as strong as Kossak. To make matters worse he never falls down, so he's always ready to attack. The only way to beat Max is to keep things simple - don't do anything fancy, just block in a crouched position and launch fast attacks whenever possible then resume the crouched block again. I wish you good



MIKE Mike should be treated in the same way as Junior, but with a little more caution as Mike, despite his tight-fitting suit, is a bit faster. When you jump in, unleash a combination of moves then block until he performs one of his 'Wind' specials: Quickly repeat the combination and jump out of there to give yourself time to re-assess the situation.







KGB CONTINUED

Who said Russia was boring? Certainly not any of the people who've been embroiled in the shady shenanigans of Virgin's KGB, that's for sure. The complete solution continues...

CHAPTER 2

Okay, here we go then. First off, attempt to leave your hotel room. Before you can exit you'll receive a phone call. After answering it, go into the bathroom and give the lamp over the basin a thorough examination. There you'll find a code message. The phone call should've given you the key to the code. Use the mirror wall-tiles in the bathroom to solve the riddle:

	B	O	R	I	S
3	A	B	C	D	E
7	F	G	H	I	J
4	K	L	M	N	O
5	P	Q	R	S	T
2	U	V	W	X	Y

Note that the message is actually written backwards. When you've deciphered it you'll discover that it tells you to switch the bedroom light on and off three times, then to call the number given to you in the phone call (and used to crack the code): 37452. If you make that call, you'll be given instructions and a clandestine appointment for 7 o'clock that very evening.

DEPARTMENT 7

Leave your recording material and the microphone/transmitter, along with all your files on the local KGB people, in your room. Then go to KGB Department 7. Tell the man in the entrance that Kusnersov is expecting you and soon enough you'll end up in the big man's office. When talking to Kusnersov try to be respectful at all times. Leave as soon as you can, then go to Agabekov's office and chat to him briefly. Take care to note down his two telephone numbers.

Go into the vacant office and phone Agabekov on his outside line. Tell him you have some information regarding a certain Moscow visitor that you want to give him, then tell him you'll be waiting down in the street to meet him. When Agabekov leaves for his fictional rendezvous, slip into his office. Inspect his trashcan and take the cigar butt, or at the very least inspect it.

LADOGA PARK

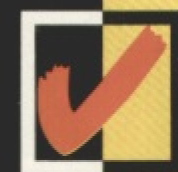
Return to your hotel to pick up the recording equipment then take the subway to Ladoga Park. Walk along the path as far as the bench. Hide the mike on the bench and then secret yourself behind a tree. Switch the recorder to 'RECORD'. Hang around for a while. When Romeo's contact leaves, pick up the mike then follow him to the subway station. When Romeo's contact (his name's Savchenko) and the new man who turns up (who's called Chapkin) have finished their discussion, follow Savchenko.

AT THE WAREHOUSE

As Savchenko sets about punching in the code to open the warehouse door, take out your camera and 'use' it on Savchenko. You'll be able to see the series of numbers he's keying into the pad. Wait for Savchenko to enter the warehouse and then leave. When he's gone, go up to he keypad and tap in the code number. Hide the microphone on the desk in the small back office.

Leave the recorder in the loft and set it to 'RECORD'. Open the skylight window in the loft. Go back down and leave by the way you came in. Now go to the bar beside the warehouse.

Go through the bar and up the stairs. In the top room, take the bottle of hooch then open and go through the skylight. You can now re-enter the warehouse via the skylight you left open earlier. Go downstairs and hide in the back warehouse (not, whatever you do, the front warehouse, the office or the garage). Wait for a bit - even-





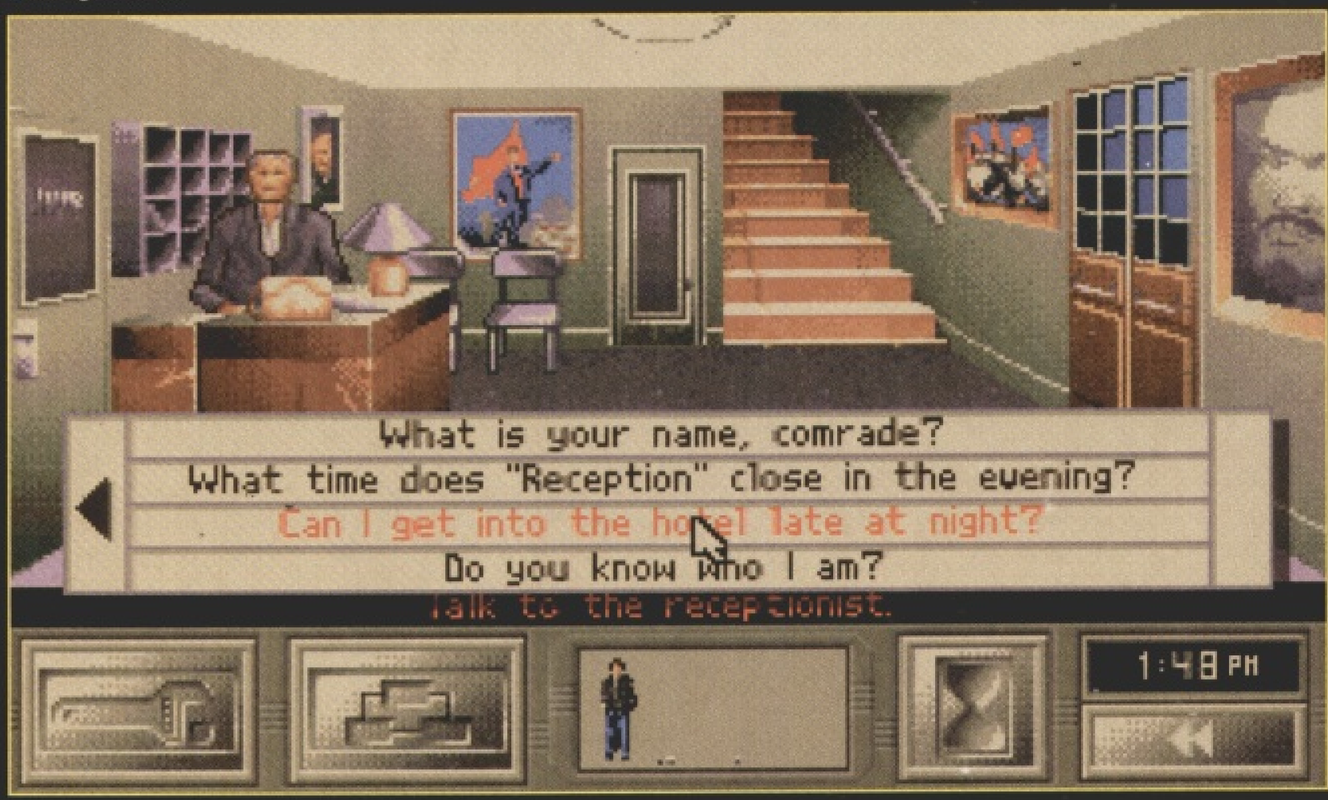


tually Savchenko then Mechulaiev (the gang boss) will arrive. They'll do a bit of moving around and talking - stay put to overhear snatches of what they're talking about.

Another man, Obukov, will arrive and join Mechulaiev in his office. When Obukov leaves the warehouse, go up to loft, climb through the skylight, enter the bar and make your way out onto the street. You'll see Obukov heading towards the subway; follow him.

You tailing escapades should lead you to the cocktail bar in the Syevyemaya Zvyezda hotel. Wait there. Agabekov will arrive and the two men will both walk into the lobby. Follow them and watch their conversation, then go into the street. When Obukov leaves the hotel, follow him back to the warehouse. Use the skylights to get into the back warehouse and wait there until Obukov leaves.

It's now time for you to go. On your way out of the loft, don't forget to use the headphones to listen to all the recordings on the recorder (by setting it to 'PLAY') - most of them will have taken place in Mechulaiev's office. When that's done, switch the recorder back to 'RECORD', leave it in the loft then exit via the skylight.



BACK AT THE GOSTINITSA

Return to your hotel and wait around the back for 'Cut-throat'. He'll arrive at 7pm. When he says "Cut-throat" show him your ID. He'll ask you if you've been smart enough to gather all the information he ordered you to. The answers to his questions are: You found a cigar in Agabekov's office; Mechulaiev and Savchenko are holding the videocassettes; The Moscow-Leningrad contact is called Yakuchev; Viktor Matsnev will handle their exportations; The cassettes will be exchanged for crack; and Mr X is Agebekov.

When Cut-throat leaves, go up to your room. You're to meet Savinkov, your controller, there at 7:30pm. He'll turn up as expected - with a body in tow. Inspect the body to find a phone number. Phone the number and say: ...Yes...Yes...Come up. When Savinkov tells you to prepare for the bad guy's arrival, move the body into the bathroom. Take the hat and coat from the corpse and put them on. Return to the bedroom and turn off the light. When the baddy knocks on the door, tell him to come in. Savinkov will knock the intruder out as he enters. When he wakes up, he'll explain who he is. Savinkov will ask you for a report - it doesn't matter whether or not you tell him about Cut-throat.

BODY DOUBLE

Savinkov will give you an hour to throw the body into the canal along from the backstreet

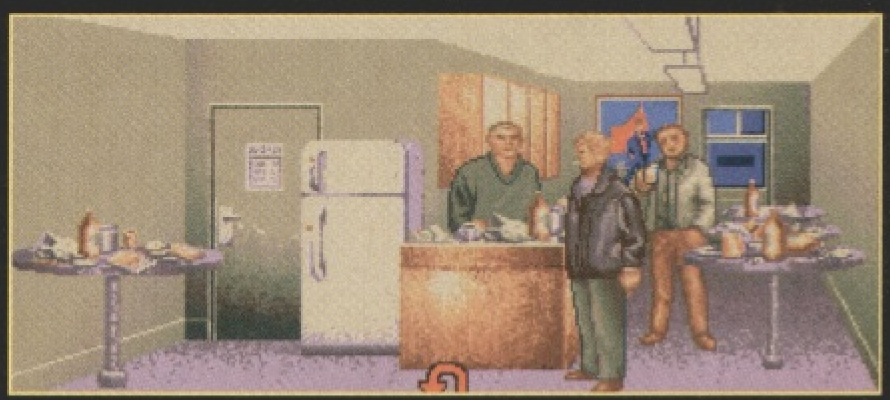




behind the canal. Go into the bathroom, take off the hat and coat and put them back on the corpse. Use the bottle of hooch on him. Go outside and round the back, and give the rest of the bottle to the tramp. Then go back to your room.

Move the body into Room 8 and ease it out of the window. Go down to the reception and tell the receptionist that someone's making too much noise upstairs. When he leaves to investigate, look at his desk and take the wheelchair out into the street and round the back. Use the wheelchair on the body. Now start moving the body towards the canal.





Militia men will appear, but don't worry as they'll figure the body is just a drunk. Throw the body and wheelchair into the canal, then return to the room. After an hour, Savinkov will return. He'll tell you to go to the Syevyernaya Zvyezda hotel to discover who sent the killers after you.

SYEVYERNAYA ZVYEZDA HOTEL

At the hotel all you have to go on is a room number. Enter the cocktail bar and talk to the mini-skirted Natasha. Ask her about Room 304. As she chats, Tamara will enter. Ask her to take you to Room 304. She'll not do it unless you've got some American dollars. So, when you see Greenberg (the American from Chapter 1), go and speak with him. You'll be stopped by a woman called Wallace. Be nice to her for as long as it takes to get the money and then carry on to Greenberg. Be nice to him as well, and answer his questions honestly.

When Greenberg leaves you can return to Tamara, who'll now take you to Room 304. Ask her about the other room she uses. She'll give you the number for $50. When you've finished talking to her go to the room she mentioned. Bribe the landing lady with $10 to enter the room. Inspect it if you want. Use the lighter on the mirror - it's a two-way job, so smash it with the ashtray. Take a look around the room beyond, and take Chapkin's photo.

BACK TO THE WAREHOUSE

Leave the hotel and return and go back to the warehouse. Enter via the front door and pick up your recorder from the loft. Listen to the new recordings. Remove the headphones, stop the machine and put it on 'Voice-Activated Playback'. You won't be able to reclaim the microphone as Mechulaiev's office is locked. Return to your hotel room with the recorder and sleep.

Chapkin will wake you violently. Do what he says. When you're in the bathroom you'll have a chance to act - choose a dialogue option containing the word 'comrade' to activate the recorder. When Chapkin turns slug him out. Take the syringe from his pocket and inject him the contents. Ask him any questions that you feel relevant - most importantly ask him about Kusnetov and Viktor Matsnev. Chapkin will die after a few minutes.

Wait for Savinkov to arrive and tell him all you've learnt about Kusnetov. Savinkov will give you a replacement for the camera that couldn't take photos and tell you to stay in your room until the morning, then he'll leave. Hide Chapkin's body in the cupboard and get some more kip.

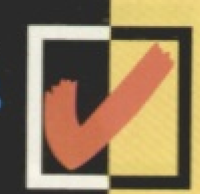
It's now time to start disobeying Savinkov. You have an appointment with Cut-throat at 11 in the alley behind your hotel. You'll see one of the tramps from the night before.

Ask him to give you the newspaper he's holding. He'll give it to you in exchange for your new camera. Make the swap and read the paper. Decode the message using the same code key you used earlier. Go to the phone booth in the street in front of the hotel and wait for the call. Get any info you want. The caller will also tell you to expect Yakuchev's address tomorrow. You should now have time to go to Ladoga Park where you'll meet Greenberg again. He'll inform you that Yakuchev is, in fact, Pamyat.

NEXT MONTH!

The thrills continue as you take a mysterious sea voyage aboard the





NICK FALDO'S CHAMPIONSHIP GOLF

Struggling to get a round? Then look no further than this comprehensive playing guide to the first course courtesy of the great Grandslam geezers.

This guide was written to help you around Course 1, assuming you're playing in Spring and with no wind.





HOLE 1

This is a tight fairway. Your first shot should be with either an extremely accurate 1 or 2 Wood or a conservative 4 or 5 Wood played for position. For your second shot use a medium 6 or 7 Iron with backspin to hold the ball on the green.

HOLE 2

You've got to be careful here. There's no room for mistakes on a Par 3 fairway, so use a 3 Iron with wrist snap or a 2 Iron to make the distance.

HOLE 3

Use a 2 Wood off the tee to start. You can then either go for an eagle by using a faded 2 or 3 Iron to the green or play safe by chipping over the water with an 8 or 9 Iron, following up with the pitching or sand wedge onto the green.

HOLE 4

A 1 or 2 Wood is fine off the tee here, but you have to be straight. After that you're only a pitching wedge away from being on the green, but beware the water to the rear.

HOLE 5

This another Par 3 hole needing an accurate 3 Iron.

HOLE 6

A 1 or 2 Wood with fade should mean you only need judicious use of the sand wedge to get onto the green. Your fade set-up has to be perfect though so prepare well!

HOLE 7

A 3 Wood off the tee followed by a 4 or 5 Wood and then a 7 or 8 Iron to the green should see you right on this tough Par 5 hole.

HOLE 8

For the best results try starting off with a 3 or 4 Wood, then follow that up with a 6 or 7 Iron straight approach to this small green.

HOLE 9

A 1 or 2 Wood straight down the fairway will position you just a 7 or 8 Iron away from the green.

HOLE 10

Use a 6 Iron here. Concentrate on achieving a straight hit, avoiding any fade or draw.

HOLE 11

This hole is similar to the sixth. A good 1 or 2 Wood with fade will leave you just a short chip from the green.

HOLE 12

A standard drive, a fairway wood and a 9 Iron should see you right on the simple Par 5 hole.

HOLE 13

As the fairway is criss-crossed with rough patches a 1 or 2 Wood played for position rather than position is the key to success here. After that it's a long 3 or 4 Iron to the green.

HOLE 14

A 6 Iron is the club to use here. The trick here to successfully judge the distance and back spin you'll need to make Par.

HOLE 15

A safe option on this hole is to hit a 1 or 2 Wood into the rough to the left or right of the water, then chip back onto the fairway and pitch to the green with a 9 Iron or pitching wedge. A bogey is acceptable on this very tough hole.

HOLE 16

A 2 Wood will set you up for an aggressive 2 or 3 Iron second shot to the green, giving you a strong stab at an eagle. The punishment for error is water and lost shots, so make up your mind to either go for it or play safe by pitching further up the fairway, leaving only a pitching wedge to the green and two putts for Par.

HOLE 17

A modest 4 Wood will allow you to hit another 4 or 5 Wood to within a 9 Iron's approach to the green.

HOLE 18

A 2 Wood is ideal here for a good fairway positioning, leaving a simple 5 or 6 Iron shot to get onto the green.

HOLE 19

A slow 9 Pints here will get you within reach of 7th Heaven, but don't overdo it or you'll end up in the rough.

THE CHAOS

As Britain goes Chaos Engine crazy, we thought it might be a good time to persuade the coding culprits to write you a comprehensive, no-holds-barred playguide. And sure enough, here's Bitmap Bros top boy Simon Knight to take you through the game, nice n' easy like...



TABLE (1) - Those Chaos Engine Characters In Full

Character	Cost	Weapon	Specials
Brigand	2750	Rifle	Shot Burst Molotov Attract
Mercenary	2750	Gatling	Bomb Mines First Aid
Gentleman	2500	Flamer	Map Attract Repellant Party Power
Navvy	3000	Cannon	Dynamite Shot Burst
Thug	3000	Shotgun	Molotov Air Burst
Preacher	2500	Lightning	First Aid Map Shield Freeze

GETTING STARTED...

Okay, so you've bought the game, taken it home and, with the air of excitement growing ever more powerful, you've loaded it up. So what do you do now? Answer...

CHOOSE A CHARACTER

Before the killing can start, you've got to pick a character to 'be'. There are six on offer, each with various costs, weapons and special powers. You've only got 3000 coins to spend on a character, but bear in mind that any cash you've got left over will go into the bank and can then be used later to power up the character on the first 'shop' screen (which appears after the second level of World 1). Take a look at Table (1) for the full low-down. When choosing, remember that the characters' weapons do different amounts of damage and have varying degrees of 'upgradibility'. Check out Table (2) to see which one suits you best.

If you're looking for a good all-rounder then go for the Brigand or the Mercenary. But if it's brute strength and mega-killing potential you're after then try the Navvy and the Thug, as they are the two most powerful characters. Although they move with the speed of a snail on tranquilizers, they have very powerful weapons and massively destructive specials, although they only get a few. In addition they can take a lot of hits before being killed. However, if you're thinking of picking either of them as a computer-controlled pal then think again, because they're relatively stupid and not much use to begin with.

In comparison the Gentleman and the Preacher are weak. They can only take a few hits but are very fast moving and intelligent, and they also get a wide range of useful specials. However they can be useful as computer-guided cohorts, as detailed later.

If you're just starting out as an adventurer in the world of The Chaos Engine then it's probably best to plump for either the Brigand or the Mercenary as the human-controlled player (HCP) as they have the best balance of abilities. The Gentleman makes a very good computer-controlled player (CCP) as he's quick and intelligent and carries the Map as his special ability which can be very handy for the novice player. The Preacher is also very good as the CCP and he carries the First-Aid kit which will allow the HCP to heal himself - handy if you keep being shot, which you will.

The more experienced player should try the Navvy as the HCP; he's a very strong character who has a very powerful, easy-to-use weapon and a very destructive special: Dynamite. However he does move slowly and can find it difficult to get out of the way of fast-moving shots.

PLAYING ALONE...

In a one-player game all the money collected is automatically split 50/50 between the HCP and the CCP, so you don't have to worry about who shoots which things during play.





ENGINE

If the CCP dies you will have to pay for him to be resurrected, so it is in your interest to share out power-ups and such things as fairly as possible so that he stays alive. And don't think for a second that that you'll be able to get by on your own - you won't.

In the game the CCP's actions can be influenced by the HCP. It's important to realise that CCP cannot see through the HCP, so he'll not run for things if you're blocking his line of sight. If he has nothing better to, the CCP will always attempt to get behind the HCP, so by a combination of moving and turning round it is possible to affect what he can see and what he will do.

The CCP will only move towards food if he has less energy than the HCP. He will, however, collect it if he runs over it whilst on his way to something else. The same is true of extra lives.



The CCP will not collect any object, no matter how much he needs it, if that object would affect the map in some way or generate monsters. Therefore he will never pick up keys, booby-trapped food or the like.

PLAYING WITH A FRIEND...

In a two-player game, it's best to stay away from the edge of the screen until you know the game really well, otherwise you could find yourself running straight into a crowd of monsters.

The money is shared out based on what each of the characters does. Nodes and keys are the most important things, so make sure you gets as many of these as possible. The last node, the one which opens the exit, is the most important of all, since you will be credited for opening the exit as well as activating the node. You are awarded points for collecting keys and activating nodes, as well as for shooting monsters. Points are also awarded to the first player out of the exit.

In general, it is best to try to cooperate. Share out the power-ups and the special powers as evenly as possible and attempt to do an equal amount of work on each level. Decide which of you is going to cover the rear and which is going to shoot

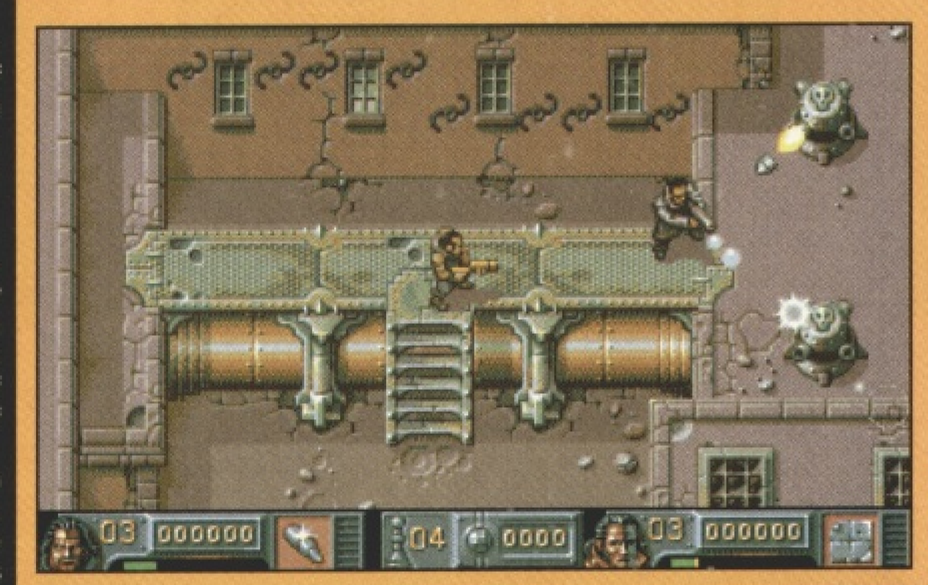




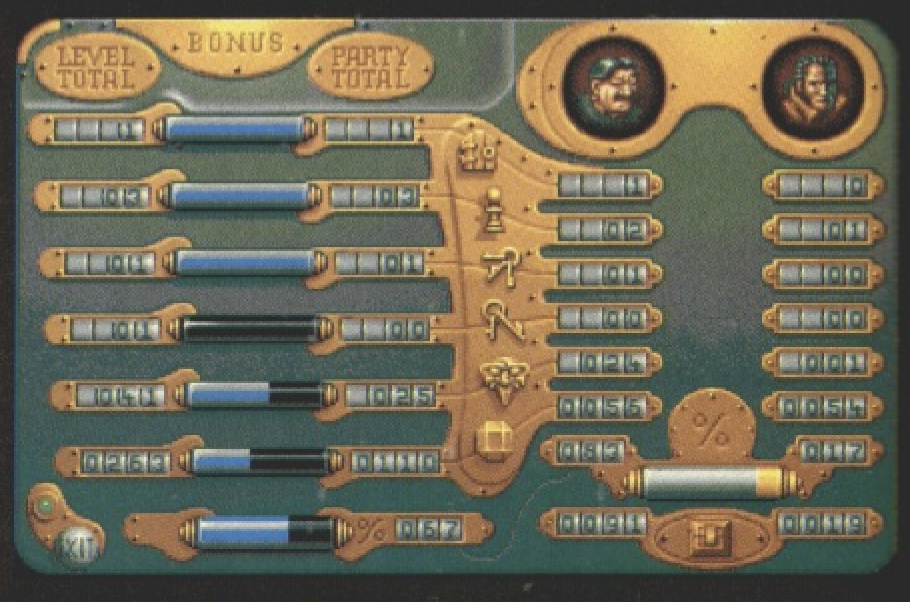
TABLE (2) -
Those Chaos Engine Weapons In Full

Character	Weapon	Start Damage	Max. Damage*	Max. Bullets	Shots Go Through Monster?
Brigand	Rifle	7	36	4	Depends on power-up level
Mercenary	Gatling	6	36	6	Never
Gentleman	Flamer	5	30	2	Always
Navvy	Cannon	8	44	4	Depends on power-up level
Thug	Shotgun	8	49	7	Never
Preacher	Lightning	6	27	1	Always

* Maximum Damage is the combined damage for the weapon. Thus, for example, the Lightning does all 27 damage with its one bullet whereas the Shotgun fires 7 bullets which do 7 damage each.









the monsters up ahead, as its no good both of you shooting at the same monster. It will be a lot easier to progress if both of you are as powered-up as possible.

SOME GENERAL ADVICE...

• An extra life is awarded to either player, in either the one-player or two-player version of the game, for scoring a multiple of 7000 points (i.e. 14000, 21000, 28000, etc).

• A novice player should use the Map as much as possible (the Gentleman has it as his first special). If you're not sure what a set of keys did, a quick glance at your map should help out.

• The First-Aid Kit (first owned by the Preacher) is handy to have at the beginning as you can heal yourself as often as you like.

• The Dynamite (the Navvy) is also one of the best specials as it will destroy all of the monsters on the screen, but you have to wait for the fuse to burn so be careful.

• Silver keys are very important as they open up the main route to the exit or make vital items appear. You must try to collect all the silver keys on a level. Gold Keys, however, open secret room or bonus areas. Some of these can be quite difficult and so are probably best avoided until you get used to the game.

• If a level has more than one exit, it is always to your advantage to go out of the higher lettered exit (i.e. Exit B is better than Exit A). If you have heard "Exit Open" but the node counter still indicates that there are nodes to activate, try to find the extra nodes and then find the higher exit. These exits will take you to bonus sections and secret areas on the next level.

• In the earlier levels of the game, areas that you have completed will be sealed off. Don't worry about trying backtrack into them - you've done all you can so push on towards the exit. The music will also give you a clue as to how you are progressing. It will pick up in pace as you near the exit but will become subdued if you go back into an area which you have cleared out. The music will also become more pacey in difficult areas infested with lots of monsters and will become more relaxed in regions where a bit more thought is required.

• Passwords are awarded at the end of every World. Note that these record your characters' status as well as their current position including the number of lives they had left. Therefore you might be better off entering an old password or even starting again from the beginning to be in a stronger position with more lives at the start of the World.

• Whilst you're playing the game keep an eye out for background detail. Look out for shadows that don't look quite right and things out of place; rock pillars with faces on, a tell-tale geometric pattern of stones or something appearing just on the edge of the screen. Things are not always as they seem so don't be afraid to experiment - you can't hurt yourself.

• Make sure you collect as much money as possible and quickly as the coins that the monsters leave behind will disappear if left for too long.



EQUIPPING A CHARACTER

Cash can be spent on the shop screen to improve a character's statistics. You will have to make sure that a character's skill level is kept as high as possible, as this controls his current maximums for all his other statistics and dictates how many weapon power-ups and special abilities are available for purchase. Try to keep his level of weapon power-up as high as possible and then you can spend any money left over on extra lives, if you have enough.

Intelligence is very important for CCPs as it controls how well they play the game, so buy it for them when ever you can. The slower characters, like the Navvy and the Thug, would greatly benefit from a little boost in speed when you get the chance.

TACKLING THE LEVELS...

Okay, now you can start slaying 'em. These complete level guides to Worlds 1 and 2 tell you about many hidden secrets, so if you don't want to spoil your fun then don't read them until you think you've done the best you can. Ready?

WORLD 1 - THE FOREST LEVEL 1

This level provides a gentle introduction to the game. Shoot the first node that you come across to reveal the set of Silver Keys at (1). Collect these keys to open a gap in the trees



immediately to the east. Collect Gold Keys (1) to open a small secret room immediately beneath you.

LEVEL 2

Shoot the first node that you come across to reveal Silver Keys (1). Collect these keys to create a bridge across the mud immediately beneath you. If you collect Gold Keys (1), a pair of bridges will appear allowing access to the small island with Gold Keys (2) on them. Note that the monster that patrols these keys can be shot from the safety of the main island. If you collect this set of keys, Gold Keys (3) will appear, these in turn will create a bridge immediately to the east, allowing you to enter the hidden area.

Pick up Silver Keys (2) to reveal a bridge to the west which allows access to the rest of the level. You are then faced with a choice by the narrow bridge which leads out to Gold Keys (4). If you venture down here and collect the keys, you must then retrace your steps and head north, having elected to take the top route up the narrow isthmus, surrounded by small islands. This is more the hazardous of the two choices.

If, however, you ignore Gold Keys (4) and continue around them to the south and east, by the time you have shot the node, the keys will have disappeared and you will have to take the bottom route to the final island. The only way to the exit the level is to shoot the last node which is down a pit at the end. This node may be activated by throwing an appropriate special weapon into the pit (like the Bomb) or collecting Gold Keys (5) which will complete the set of steps and thus allow the node to be shot.

LEVEL 3

After coming down the steps from the start position you are immediately presented with a choice of routes. You may either continue due east in relative safety past the trees, or head south to follow a parallel route past the rock face. The latter route leads you past Gold Keys (1). These create a set of steps at Location (3) which allow access to the top of the western side of the central ring.

As you approach the stick of dynamite at Location (2) you will be surrounded by beetles - run in and collect the dynamite to kill them all off and reveal a circle of gold rings. Gold Keys (3), on the western side of the central ring, open a set of steps which lead up to the eastern half.

If you shoot the rock-pillar with a face on it, it will blow up, and thus allow you to collect Silver Keys (1), which open the central ring. Once through the ring, Gold Keys (4) will shut down the monster generator which they are directly outside and save you bother of having to shoot all the Lizardmen.

To get out of the next section you must collect Silver Keys (3). These open the room which contained Silver Keys (2) but by the time you get there, the latter have disappeared. There is no way to get this set of keys. If, however, you shoot the node in this room, Silver Keys (4) will appear in the ring of stones outside the door. This set of keys will open the way forward. They also reveal Gold Keys (5). Gold Keys (5) open access to the secret area immediately to their west. Go all the way to the bottom of this area and collect Gold Keys (6).

To leave the next section you must obtain Silver Keys (5). To do this, simply collect the gold ring which is to their north and west. This will cause them to disappear from the top of the wall and reappear within reach. To reach Exit A, you must first activate the node at Location (6). This will reveal a coin, slightly behind you and to the east. Collect this coin and another will appear, again slightly to











the east. After following this chain of coins, you will discover that the way to Silver Keys (6) is open; these create a set of steps up to the ledge and the exits.

LEVEL 4

There are two start points to this level (A & B), which is used depends on which exit you took from the previous level.

Collect Silver Keys (2) to remove the rock pillar which blocks access to the main section at Location (1). Collect Silver Keys (3) to reveal Silver Keys (4). The latter set of keys create the stairs at Location (3) which allow access up to the central column. If you stand on the very top of this column you can shoot the node on the rock pillar to the east and this causes Silver Keys (5) to appear. These keys create at set of steps at Location (4).

As you continue along the rock ledge a number of beetles will attack you; collect the Bomb to shut down their generators. When you pick up Silver Keys (6) another set of keys will appear just to the north. As you collect these, another set will appear and so on until you are led to the final set, Silver Keys (7), which create a set up steps immediately to their north.

The node at the bottom of the pit can be activated by firing an appropriate special weapon deep into the pit. If, however, you do not have such a weapon, you can collect the node activation token at Location (5). This will, as expected, attack the node but will also create a large number of Thumpers all of which will fire at that point.

Having activated this final node, you may now progress down, round the corner to the east towards the exit. Just before the final section, the way is blocked by two large rocks. You may shoot and destroy either of them but not both (unless you are very quick). There are Gold Keys (4) under the one to the east which reveals a set of steps down to the secret room to the south, immediately below you.

WORLD 2 - THE MAZE
LEVEL 1

There are a large number of hidden bonuses within the maze. Collect Gold Keys (1) to create a set of steps at Location (1). These give you access to Gold Keys (2) which will reveal lots of silver coins surrounding you. If you walk down the corridor at Location (2), a weapon Power-Up will be revealed.

There are three metal pillars at Location (5). Only one can be shot, so you can get either a First-Aid Kit, a weapon Power-Up or an Extra Life looking left to right. It is possible to get more than one by hitting the pillars at exactly the same moment. In fact, it is possible to get all three with right weaponry.

There are two sets of gold keys at Location (6). The set on the left reveals a lot of treasure and food whereas the set on the right produces a lot of nasty monsters. You can only get one set, so get it right first time. If you enter the room to the west of the maze by any of the three entrances you will be sealed in. At this point the pillar in the centre of the room will start to change. If you shoot it whilst it is completely smooth it will blow up to reveal Silver Keys (1). These keys will release you from the room.

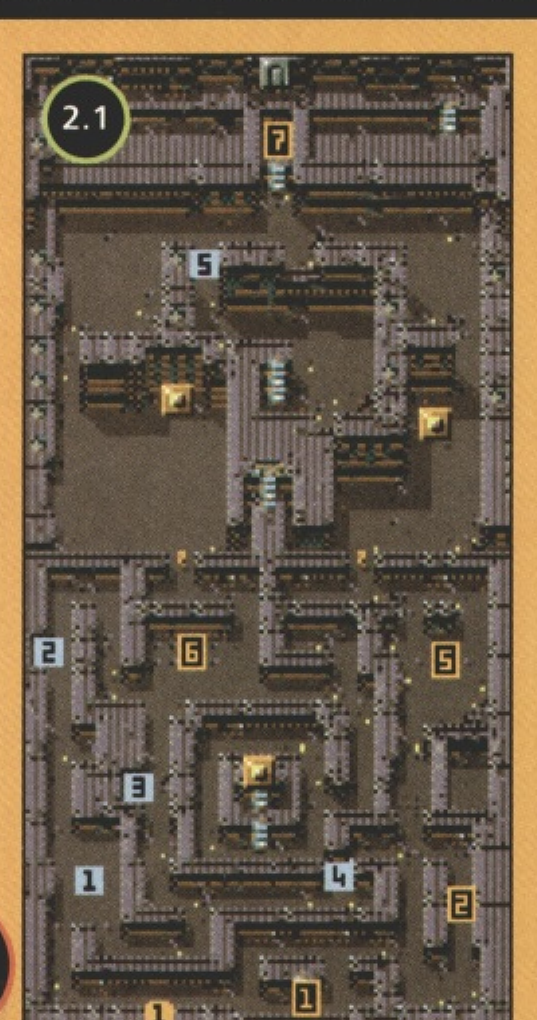
The maze has three exits:

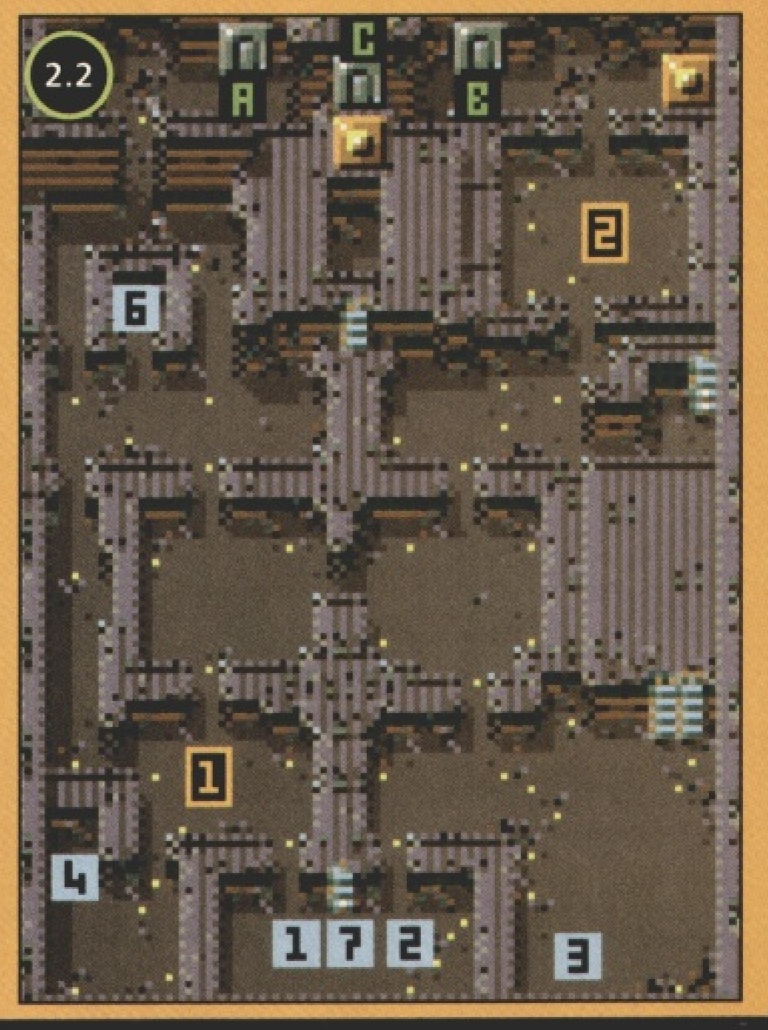
• Silver Keys (2) will open access to the centre of the maze. This will allow you to shoot the node at the centre and exit over the walls up the middle. Collect Silver Keys (5) to allow you to exit.
• Silver Keys (3) open the western exit of the maze at ground level.
• Silver Keys (4) open the eastern exit of the maze at ground level.

All three routes converge at Location (7). If you then move to the east, when you reach the exit you will be able to explore the area to the west along the narrow wall tops.

LEVEL 2

When you appear in this level you have a choice of two sets of silver keys to collect. Silver Keys (1) open the door to the east, whereas Silver Keys (2) open the door to the west. It's not possible to get both sets of keys. The western route takes you into a sealed room where you must shoot the metal pillar at Location (1). This opens a gap in the wall in the western side of the room. However, if the pillar is shot again, it will change to another shape and open







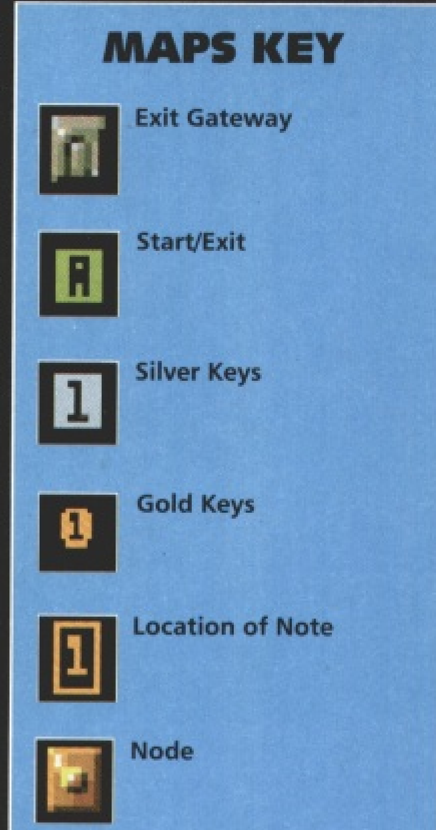
the door to the room to the south, which contains Silver Keys (4). These keys open access to the central rings of the level and allow you to switch to the eastern route.

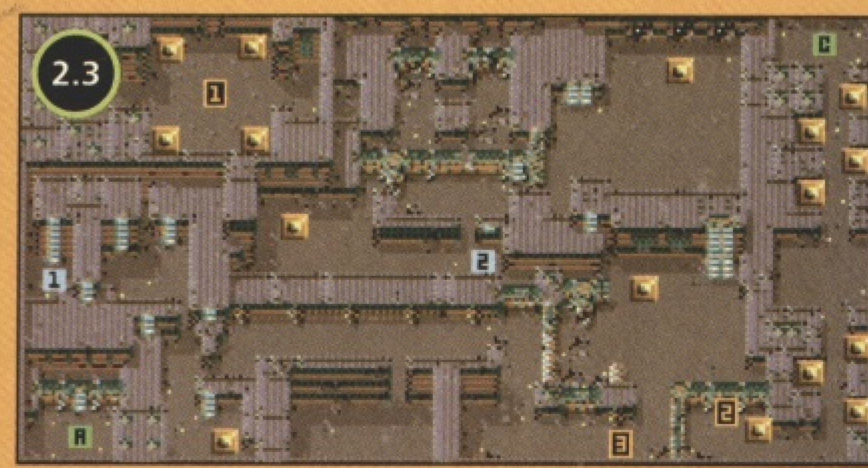
If you continue along the western route, you must then collect Silver Keys (5). These keys release the Beast which is guarding Silver Keys (6). When you finally kill this Beast and pick up Silver Keys (6) you will be allowed to exit this area and activate the node at the end of this route. If this is the first node you have activated on this level, a crater will appear behind you and you will have no choice but to step into its middle and be teleported. If this is the second node you have activated, Exit (A) will open.

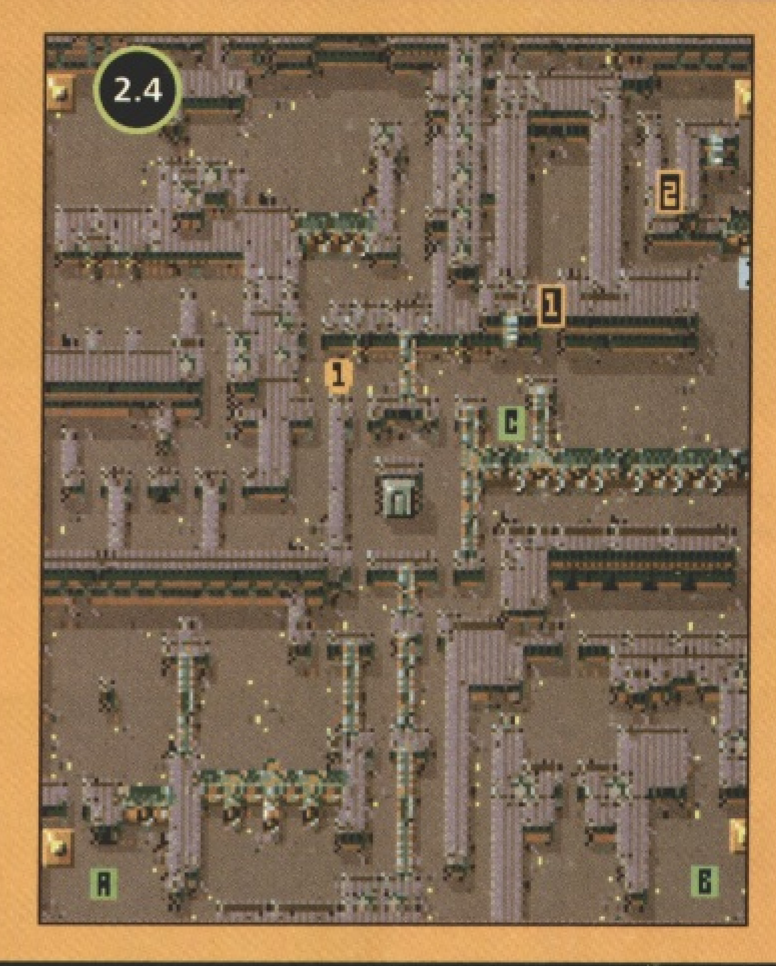
Where you are sent to by the teleporting crater depends on whether you activated the node in the centre of the Maze in the previous level. If you did, you will be sent back to the original start point of this level. If you did not however, you will be sent to the beginning of the eastern route. The eastern route from the start begins in the large room filled with Dust Devils. If you collect Silver Keys (3) you will have access to the central rings of the level and may thus switch to the western route.

If you continue along the eastern route you will eventually arrive at Location (2), where you will be sealed into the room until you have killed all the Guards which attack you. You are then allowed out to the end of the route and may activate the node. Similarly to above, if this is the first node you have activated, a crater will appear. If, however, it is the second node you will be allowed out of Exit (B).

If you are forced to go into the crater, you will either be sent back the original start point or to the beginning of the western route depending on whether you activated the node in the centre of the Maze. If you are sent back the original start point of the level by either of the teleporting craters, Silver Keys (7) will have appeared and these will reveal the set of steps up onto the central walls of the level. You can then activate the final node and leave the level via Exit (C).This will give you some Special Power and a Power-Up. If, however, you move to the west you will get the food which lies on the eastern walls near the exit.









LEVEL 3

This level has three start points (A, B & C), which is used depends on which exit you took from the previous one.

If you begin at Start (B), you must collect the gold rings, shoot the Firemen and activate the nodes to form a complete circle of marks around Location (1). When you have completed the circle, a crater will appear at Location (1) which will teleport you to Start (A).

If you begin at Start (C) you must shoot all the nodes along the corridor to open the pipe grating at Location (2). If you enter the pipe you will then be teleported to Start (A).

From Start (A) you must collect Silver Keys (1) which complete the parallel set of steps and allow you to continue into the level. When you leave the area of the steam jets note that the pipe carrying the steam blows up and all the steam jets stop. This gives a vital clue as to how to leave the next area. The steam jet at Location (3) must be extinguished before you can progress. Simply shoot the feed pipe directly to the north to turn it off.

To reveal Silver Keys (2), you must activate the node which is round the corner to the west. This will generate a number of monsters including a Sewer Monster which runs off back the way you came. You must catch up with him and kill him to reveal the keys.

LEVEL 4

This level has three start points (A, B & C), which is used depends on which exit you took from the previous level. The level is divided into four quarters. Each quarter has its own entrance and exit.

If you begin at Start (A), you cannot adventure through the entrance of the south-western quarter which means that you miss an extra-life token. A metal pillar will be placed in the doorway of the secret room at Location (1) which means that you also miss out on all the treasure within the room.

If you begin at Start (B) you cannot adventure through the entrance of the south-eastern quarter. If you begin at Start (C) you may explore the whole level. Silver Keys (1) open the north-eastern quarter so that you may activate the node and proceed. Gold Keys (1) destroy the steam jet so that you may pass safely through the entrance to the north-western quarter.

NEXT MONTH!

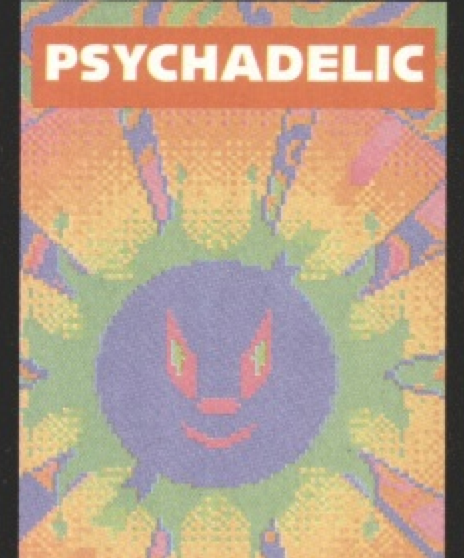
That's where we have to leave the boys for now. Next time: More maps! More guides! Probably!



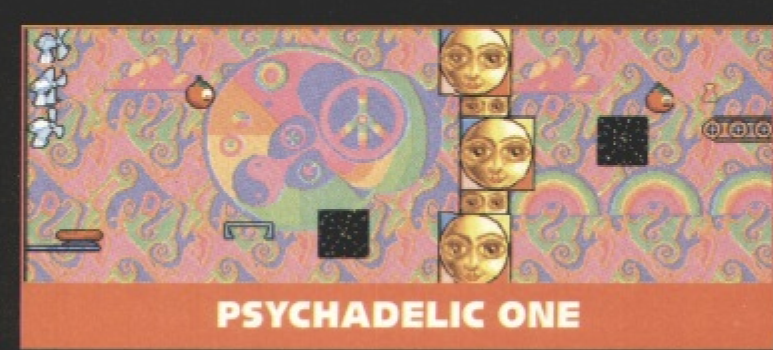
BILL'S TOMATO GAME



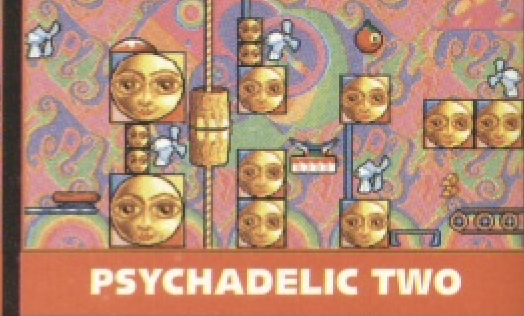




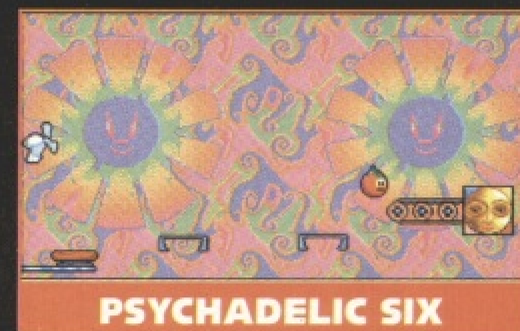
PSYCHADELIC



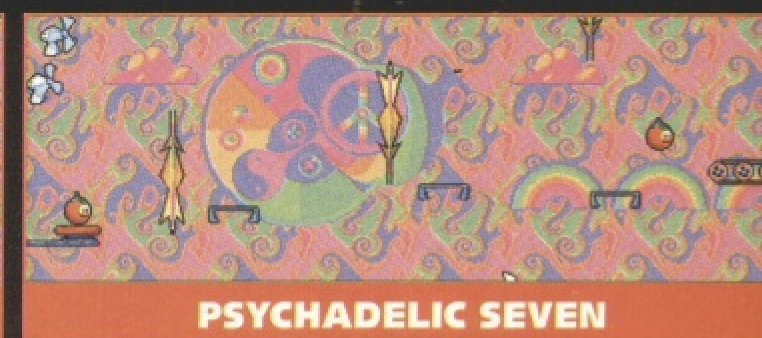
PSYCHADELIC ONE



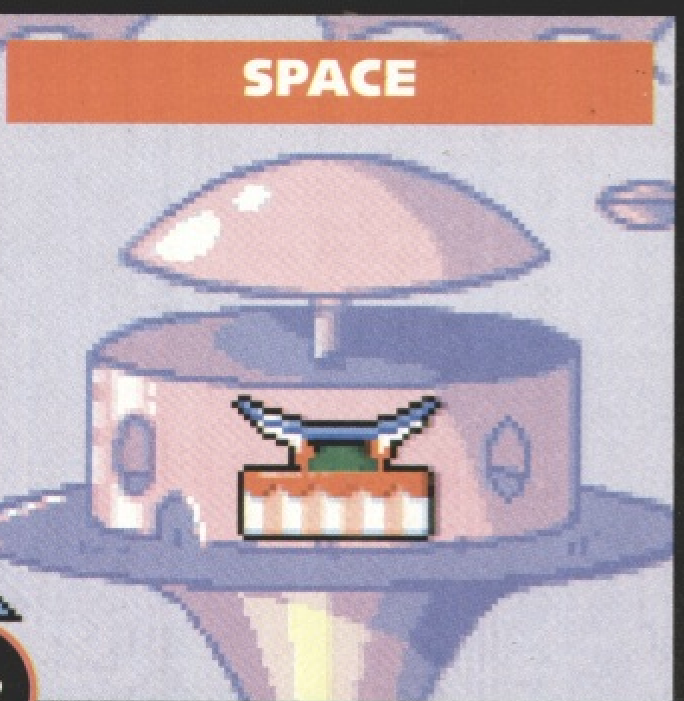
PSYCHADELIC TWO



PSYCHADELIC SIX



PSYCHADELIC SEVEN



SPACE



SPACE ONE



SPACE TWO



SPACE SIX



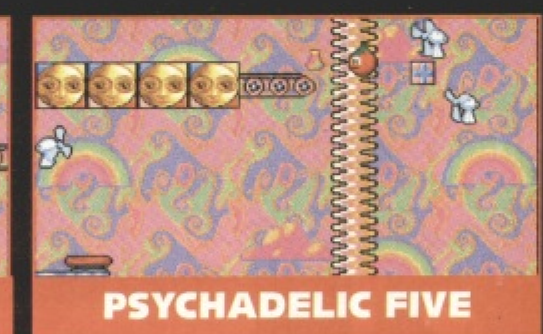
SPACE SEVEN

You would no believe the amount of hassle we had obtaining these screenshots of the final fifty levels. If you weren't with us last month then you may well be wondering what's going on so I'd better fill you in, so to speak. Basically, the screenshots shown below depict one way of completing the specified level. All you need to do is place the objects in EXACTLY the same place as shown in the colourful piccies and then work out when to send Terry Tomato across the level. I must warn you that some of the levels are infuriatingly difficult but if you follow the guidelines above you shouldn't have too much trouble. Anyway, enough waffle, let's find out how to complete the game once and for all...

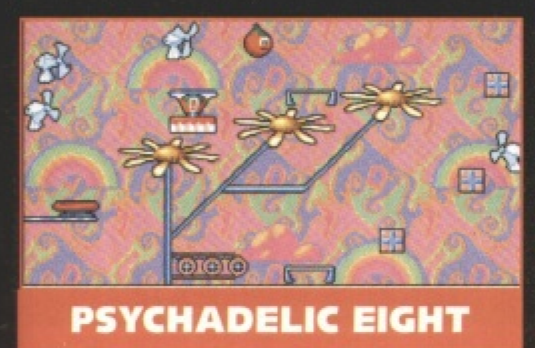



PSYCHADELIC THREE

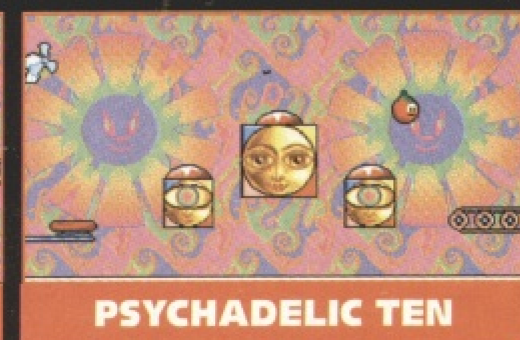

PSYCHADELIC FOUR


PSYCHADELIC FIVE




PSYCHADELIC EIGHT


PSYCHADELIC NINE


PSYCHADELIC TEN



SPACE THREE


SPACE FOUR



SPACE FIVE





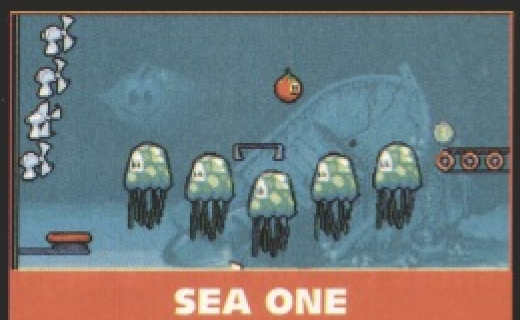

SPACE EIGHT

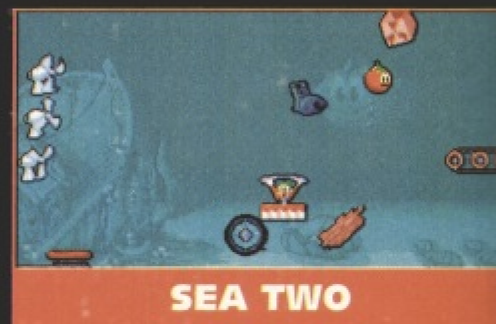
SPACE NINE


SPACE TEN



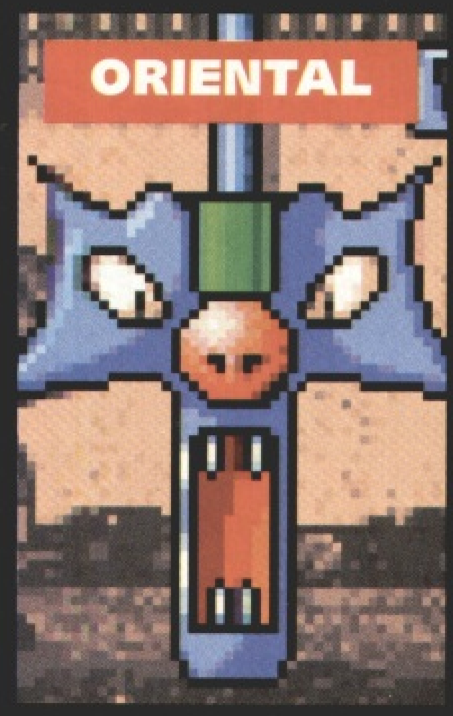
SEA


SEA ONE


SEA TWO


SEA SIX


SEA SEVEN



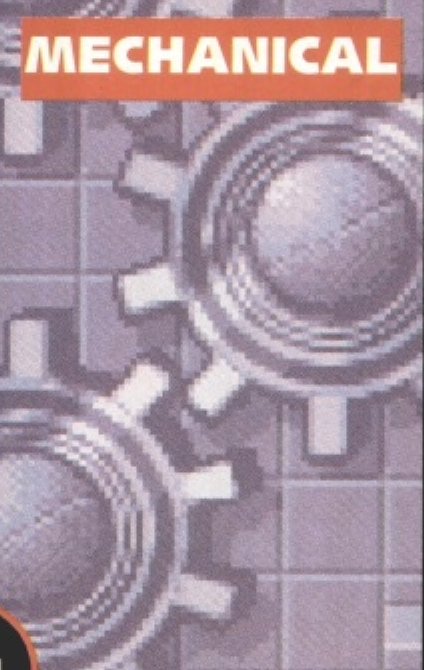

ORIENTAL ONE


ORIENTAL TWO




ORIENTAL SIX


ORIENTAL SEVEN

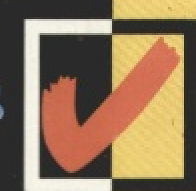


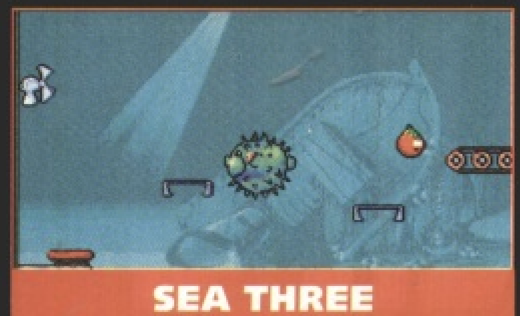

MECHANICAL ONE


MECHANICAL TWO


MECHANICAL SIX

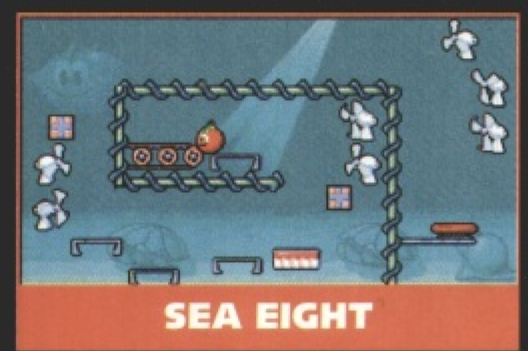

MECHANICAL SEVEN



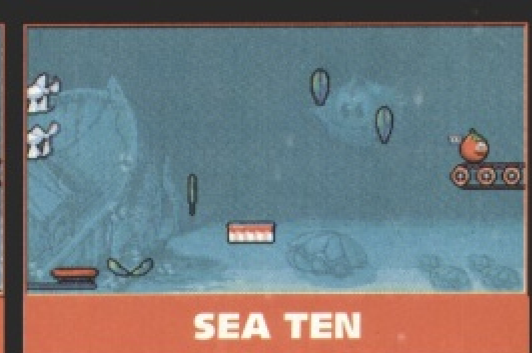

SEA THREE

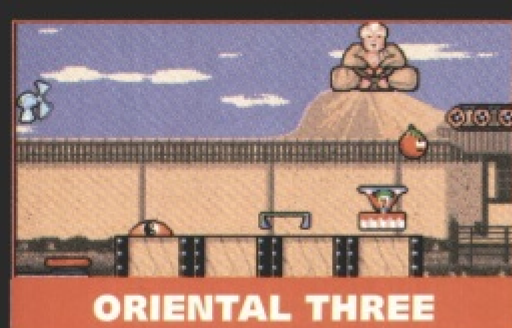

SEA FOUR

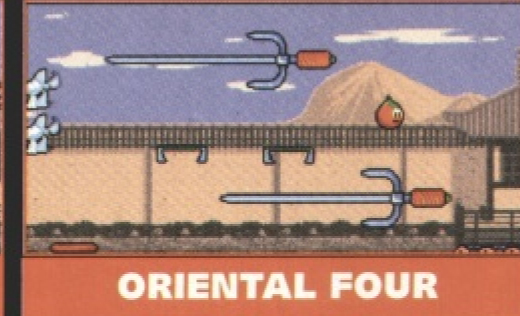

SEA FIVE


SEA EIGHT

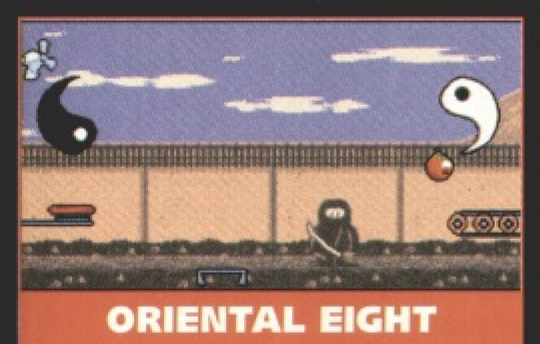

SEA NINE


SEA TEN


ORIENTAL THREE


ORIENTAL FOUR


ORIENTAL FIVE


ORIENTAL EIGHT

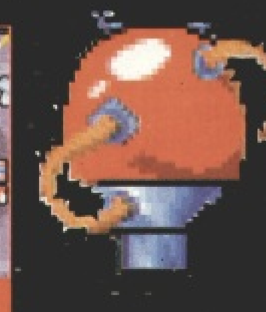

ORIENTAL NINE


ORIENTAL TEN


MECHANICAL THREE

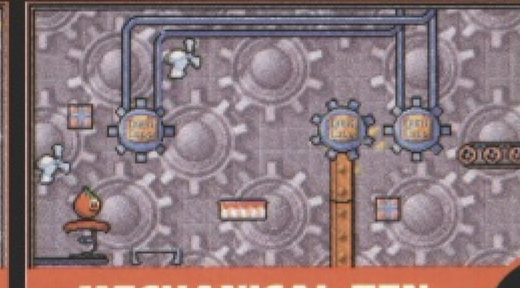

MECHANICAL FOUR


MECHANICAL FIVE




MECHANICAL EIGHT


MECHANICAL NINE


MECHANICAL TEN

SNIP

Yo! Brothers and Sisters! Dishin', chillin', ravin' and shaving! It's Mr Tips here once again with some more red hot chilli cheats and sensual snippets of info which will help with all your gaming blues. If you fancy getting in on the dancefloor action then send all your tips and codes to: Mr Tips, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU; or FAX me on: (071) 972 6700. If I receive any new cheats which I don't know about then expect some software in return. Before I go I'll leave you with this month's top tip; don't chew glass - it's bad for your teeth.

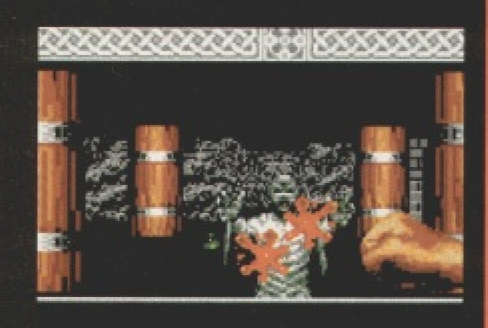
SUPERFROG
Team 17

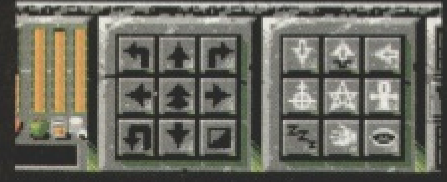
Because this superb platformer hasn't been out for that long, I've decided to split the level codes over two months. Not only does it encourage you to actually play the game, but it should also mean that you have to buy next month's issue. Brilliant!

Hearty thanks go out to Daniel Lincoln for being the first to supply me with these codes - a software prize will be with you soon.

WORLD 1-1	NO CODE
WORLD 1-2	234644
WORLD 1-3	447464
WORLD 1-4	787822
WORLD 2-1	392822
WORLD 2-2	446364
WORLD 2-3	984448
WORLD 2-4	477444
WORLD 3-1	343522
WORLD 3-2	882311
WORLD 3-3	992344
WORLD 3-4	091332
WORLD 4-1	467464
WORLD 4-2	818234
WORLD 4-3	182394
WORLD 4-4	298383



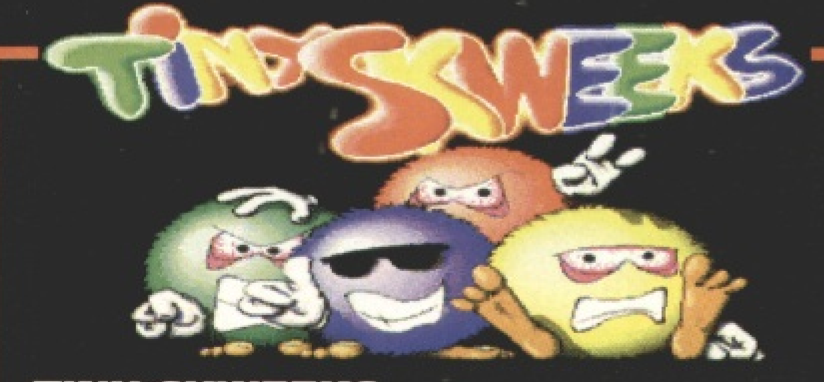




LEGENDS OF VALOUR
US Gold

Sometime last week after I'd been to lunch with Sue Pollard, Andrew Parker got through to one of my five secretaries and managed to leave this top tip-type thing for US Gold's epic RPG. Cheers-ears, Andy, a software prize is on its way.

Instead of actually going around and physically mugging folk, Andrew recommends that you pick up some treasure and throw it at the person you want to knock out. After about one direct hit, the stunned money-carrier should fall over and deposit some handy cash, which you'll then be able to collect before retrieving the treasure you lobbed. And apparently it's best to go around mugging women because they tend to carry more cash. They don't call him Kevin 'Full Of Morals' Bulmer for nothing, you know.



TINY SKWEEKS Loriciel

Alright, so the game might not be particularly great but you might want to save the tedium of actually having to play through the game yourselves by using these convenient level codes.

000 ADJUACES	034 MASTWOOD	068 NURSHISP
001 GASIANDI	035 ABROINST	069 SNOBHOMO
002 GROIDEKN	036 BACKBANA	070 PORTCARO
003 NEBRACRUC	037 ECLOWHIP	071 CHARGEDA
004 RESTUSHA	038 GROIIMPO	072 UNNEPOWS
005 ENTRLACO	039 CUBACUBA	073 POONROMA
006 BOTCREPA	040 DECLDROL	074 PREAPREP
007 OCTOANVA	041 SIMPUNDE	075 SAILZOON
008 COADSUPP	042 UNHUSCHO	076 ISOSNURS
009 RAWBSKIT	043 LEGAMURA	077 HENDWOOD
010 TANGVILI	044 ANIMCATE	078 AGONUPSN
011 DENAJOIN	045 LAUGMAGE	079 LANDDIVY
012 VAMBTHEA	046 PALSDYSS	080 NICKMAST
013 UNPASUBO	047 BROCREVE	081 PICKROLL
014 LANDPAPY	048 PORRUNDE	082 OUTSSPOT
015 PREPPAND	049 UIGUAPER	083 KALAACCE
016 NIFESAILO	050 NONHMISC	084 TELORULA
017 BROCINDI	051 PERUSMIT	085 WORKLAUD
018 BUSKPULI	052 DYSSDEKN	086 GRAIUPLA
019 LOGIMARA	053 DIURGASI	087 POLOOCTO
020 OCTOGLAB	054 ODORCAUS	088 REPADETA
021 TRISEMES	055 PEASANCH	089 FELDUNFO
022 CONVJEHO	056 URORDEFE	090 BADIVELL
023 RENDCLIN	057 SUBBPICK	091 PATIBEEF
024 NAGAPOLY	058 RULASCAR	092 TITASAUC
025 PETRACCE	059 NODUOOPH	093 PUPIUNPR
026 SPONENCR	060 COBEGALE	094 MASTERUP
027 LAZYHOMI	061 TROLTACS	095 QUARFELD
028 HENDOUTH	062 PEASVAMB	096 GRIFSIDE
029 PAPYEPIP	063 XYLOWIRE	097 WHITUNNI
030 COCKSTUM	064 SCIUMINT	098 DOWNINSU
031 ETHIGANG	065 EUGERUNE	099 UNLIISOP
032 INLADONC	066 ERUPPLOT	100 MUADDIB
033 INTEASSA	067 MARICONK	



TIPS

TROLLS
Flair

"Ring, Ring."
"Hello, Mr Tips here."
"Hi, Mr Tips. Do you know the cheat mode for Flair's licensed platform game?"
"No, do you?"
"Yes, all you need to do is begin the game and walk along to the Soda Pop level door. Pull down on the joystick to enter the level as normal and as soon as the 'Get Ready' screen appears, push UP on the joystick and press the 'K' key while pressing FIRE. You should now start that particular level and if you press ESCAPE at any time during the game you will complete whichever level you're currently on."
"Cheers-ears!"

TRANSPLANT
The One (April issue)

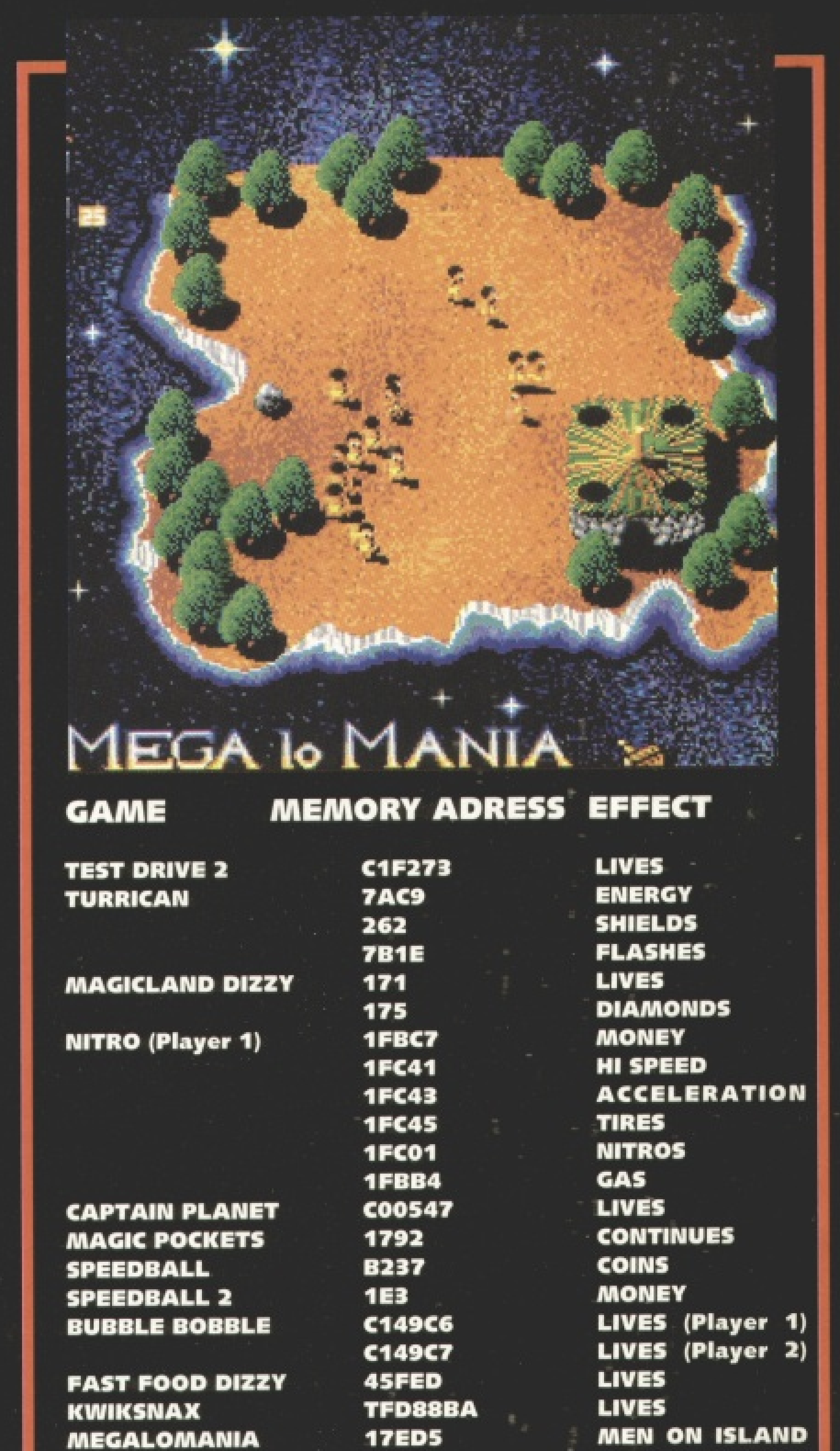
Thanks to everyone who has reminded me of this helpful tip which is easier to pull off than a paper shirt with no buttons on. James Brown (and Co.) from Kenilworth and Jackie Musgrove from Manchester were the first to spot this, so they deserve a big "Cheers!", if nothing else - which is precisely what they're getting.

Press F10 on the selection screen and you'll notice that the password changes to Cheatmode. When you begin the game you'll notice that you're far better equipped than had you played honestly.



ACTION REPLAY TIPS SPECTACULAR!

It's come to my attention that there are a large number of these 'Action Replay'-type things which enable users to type in numbers which affect the number of lives, time and energy you're allocated. If you possess one of these impressive widgets then you'll know what to do and if you don't then there's no point explaining it. Thanks to C. Tate from Cheadle for these pokes, a software prize will be winging its way to you very short-



GAME	MEMORY ADRESS	EFFECT
TEST DRIVE 2	C1F273	LIVES
TURRICAN	7AC9	ENERGY
	262	SHIELDS
	7B1E	FLASHES
MAGICLAND DIZZY	171	LIVES
	175	DIAMONDS
NITRO (Player 1)	1FBC7	MONEY
	1FC41	HI SPEED
	1FC43	ACCELERATION
	1FC45	TIRES
	1FC01	NITROS
	1FBB4	GAS
CAPTAIN PLANET	C00547	LIVES
MAGIC POCKETS	1792	CONTINUES
SPEEDBALL	B237	COINS
SPEEDBALL 2	1E3	MONEY
BUBBLE BOBBLE	C149C6	LIVES (Player 1)
	C149C7	LIVES (Player 2)
FAST FOOD DIZZY	45FED	LIVES
KWIKSNAX	TFD88BA	LIVES
MEGALOMANIA	17ED5	MEN ON ISLAND
	17ED7	MEN
LOST PATROL	5B1	FOOD
	5B3	GRENADES
	5B5	CLAYMORES

TEARAWAY THOMAS DMI

If all that frantic rushing about is doing your head in then here's a little cheat which disables the timer, meaning that you can take as much time as you like to collect the required number of gems.

Simply type in 'TIMEFLIESLIKEABANANA' at any point in the game and you'll be able to take things easier.



GAMES SURGERY

To paraphrase The Beatles: "When you're feeling tired and weary, Doctor David comes to you, speaking words of wisdom, let him be..." It's not easy being an angel of mercy - just take a look at the sad cases that he's had to deal with this month...

**Dear Dr Upchurch,
I was wondering whether you have any cheats for a game called THE PLAGUE? I have been playing this game for a long time as it was the first game I ever bought. Please could you help me as it's really annoying me now.**

**Sam Devlin,
Perth, Australia.**

Well Sam, this must be an oldy as I've never heard of it and I've been knocking around for longer than I care to mention I can tell you. Anyway, I do have some advice that was related to me by a reliable colleague.

Apparently if you hold down both mouse buttons and the Fire button while the game loads (i.e. up until the bit where the "man with the monkey's face" appears, as my colleague put it) then you should find you're invincible (or something) once the game starts. I hope that's some help to you.

**Dear Doc,
Please forgive me Doctor, but recently I bought PLAN 9 FROM OUTER SPACE. I know it's not very good but I'm a graphic adventure addict. As you've probably guessed, I'm stuck. I've been talking to the painter on the bridge and ended up in the drink. I used the scuba gear from the pilot's house and picked up the crowbar, but I can't seem to get on dry land again. What do I do?**

**Simon Gent,
Warwick.**

Simon, Simon, Simon, you're telling me you've perservered this far into the game and can't work out the next bit? It's simple. Take the balloon that you should've picked up from the cafe early on in the game and use it on the scuba gear. Easy as taking candy from a baby.

**Dear Doc,
I know FINAL FIGHT's getting on a bit but I'm still playing it, mainly because I can't finish it and I'm determined to beat it somehow. Trouble is, I don't think my games-playing abilities are up to the task. Have you got any thing to help me out?**

**Graham Ramsey,
Madchester.**

Mr Ramsey, I don't know how many times you've come into my surgery with these sort of complaints (it's once, I think) but as you insist on playing this geriatric game I'll oblige. Once the game has loaded watch the intro where Mike and the crimelord start chatting. When the baddy says "Switch on your TV' quickly press the Help key. A screen will appear that should give you some cheats.

**Dear Doctor Dave,
I'm stuck in CURSE OF ENCHANTIA. I've been trudging around the caves and I think I've got everything I need to collect and I'm sure that my escape relies somehow on the bucket attached to the rope going up off the top of the screen. However, I've tried everything and I can't seem to get out. Please help me - if I don't escape soon I'll eat the disks or something!**

**Martin Freen,
Scarborough.**

Hmmm, yes. Curse of Enchantia is a fun little game but sometimes the puzzle solutions aren't too obvious, I agree. So I will help you. What you need is the seaweed (it's in the cave you first arrived in behind the wall of rock to the bottom-right of the screen), the twigs (you'll find these in a hole in the cave with the holes in it, surprisingly) and the mud (getting this is reasonably complicated and I haven't got the space to go into it, but suffice to say it involves making a trip wire in the path of the roving mud monster).

Attach the mud to the seaweed, then fix on the twigs. The mess you've made is in fact a mask, which you should wear. Get in the bucket and you'll be hauled up the well. At the top is a monster who will fall in love with you... until the mask drops off. The shock of your horrible mug will send him running screaming into the distance and your adventure can continue.

**Dear Doc,
Being a big fan of the original Alien Breed game you can imagine I was cock-a-hoop when Team 17 released ALIEN BREED '92 with (count 'em) twelve all-new levels. However, I've been playing it for ages now and there seems to be no way to get beyond Level 8. What am I doing wrong?**

**D. Smethurst,
Dorset.**

You're not doing anything wrong, Mr Smethurst. Unfortunately there's a small bug in the map on Level 8 which means that you can't complete the level task and so there's no way you can progress. However, to help you out here's the password code to Level 10, so that you can carry on bashing those bugs. It's PPEAB. Isn't that nice of me?

**Dear Doctor Dave,
The information you gave on OPERATION STEALTH in March was incorrect. To escape from the watery peril you actually have to do the following:**

Go to the bank and change all your money turned into coins. Then go to the meeting in the park after buying a red carnation, where you'll get a key on a card. Note down the number on the card then give it to the man in the bank. Go down stairs and into the vault and open the safe corresponding to the number on the card.

After being taken to the cave and escaping via the underwater route got to the beach where you'll find a trader selling inflatable rings. Buy one using the change and go through the open hotel door. You'll then end up on a boat. Before you're tied up put on the ring and inflate it. Once in the sea operate the ring again to free yourself then operate the girl (ho-ho) to free her.

This information will, I feel, be infinitely more useful to the reader than the drivel that was printed. Still, a difference in intelligence between an overweight, overworked quack and a highly-trained, sharp-witted superspy like myself should be expected.

**James Glames,
Radlett.**

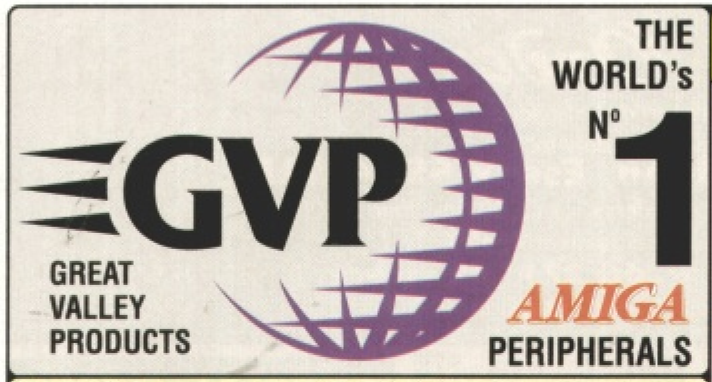
I'm not ashamed to admit that, yes, this time I was wrong. It was a misunderstanding on my part, pure and simple. Thank you for your help,

THE DOCTOR WRITES...

Many people have written to me asking for help with the US Gold/Delphine game Flashback. I would very much like to help, but unfortunately I cannot as the game has not yet been officially released in the UK. This, of course, means that anyone who has got a copy has either bought it abroad or, more likely, obtained a pirate version. Since pirates are killing the software industry and doing me out of a job the last thing I'm going to do is help the likes of them, so please don't waste my time asking for it.

THE SURGERY IS NOW CLOSED!

Yes, that's it for yet another month. But before I lock the drugs' cupboard, switch off the lights and toddle off home, there's just enough time to remind you that if you've got a problem then write to me at: Dr David's Games Surgery, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Please don't send SSAEs or phone in as regretfully I can't answer your queries personally.



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The **A500-HD8+** provides the ultimate in hard disk performance, memory expansion and future expandability for the Amiga 500. It incorporates the same VLSI custom chip and FaaaST ROM SCSI driver which are used in GVP's Series II SCSI/RAM controllers for the A1500/2000. As a result the **A500-HD8+** offers unbeatable hard disk performance. The easy-access Autoboot/Game Switch allows the hard disk to be disabled, ensuring compatibility with the few games that will not work with a hard disk.

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AMIGA GOLD FORMAT Dec '90

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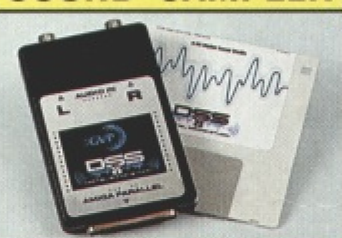
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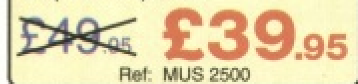
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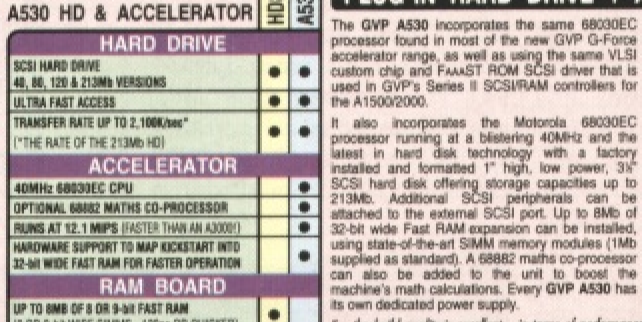
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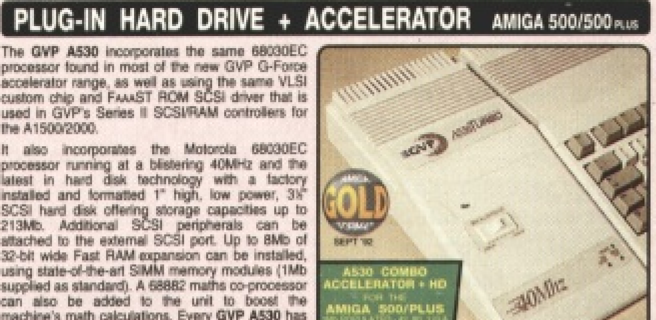
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PLUG-IN HARD DRIVE + ACCELERATOR AMIGA 500/500PLUS

The **GVP A530** incorporates the same 68030EC processor found in most of the new GVP G-Force accelerator range, as well as using the same VLSI custom chip and FaaaST ROM SCSI driver that is used in GVP's Series II SCSI/RAM controllers for the A1500/2000.

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"... the build quality is excellent ... in terms of perfomance, their gear is the best ... their equipment is worth every penny'. 94% AMIGA FORMAT 9/92

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A530 COMBO HARD DRIVE & ACCELERATOR	£699 INC VAT Ref: HAR 0962	£799 INC VAT Ref: HAR 0968	£899 INC VAT Ref: HAR 0974	£999 INC VAT Ref: HAR 0983

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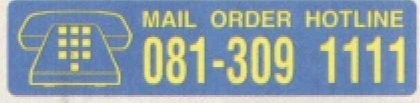
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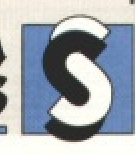
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100 X 3.5 - 35.00



Typical. Regular readers will no doubt know that Dave used to write this little section of the magazine until a couple of months ago when I took over and made it good. And what do I discover now? Four pages worth of the stuff. He never had to write this much, that's for sure. I'll get him back one day...



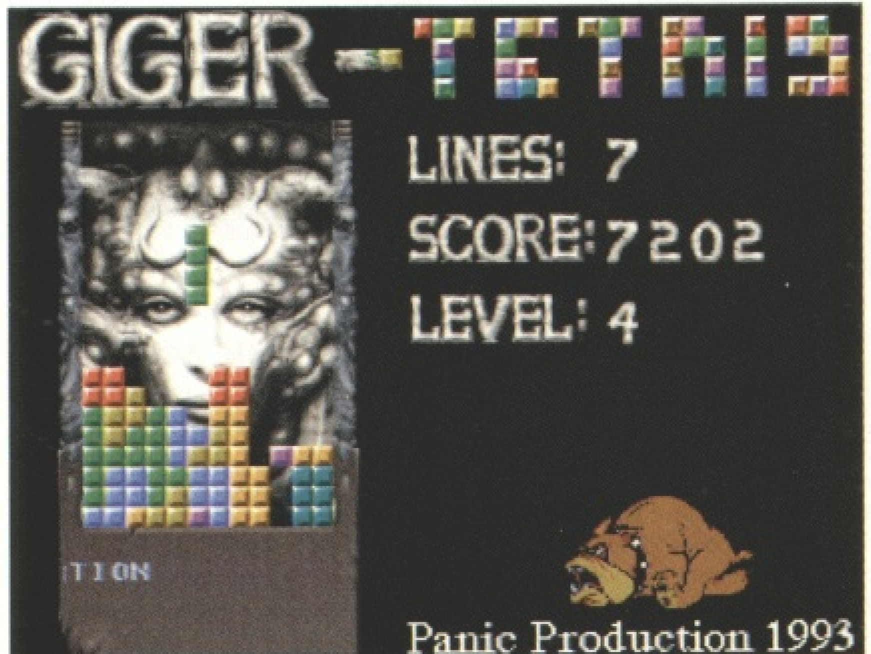
GIGER TETRIS

17 Bit, disk 2464 (A1200 only).



Great! The first A1200-only PD game. Blimey, this is going to be good. There's bound to be about fifteen billion squillion colours on-screen at once, sprites the size of Nelson's Column and it's going to move like well-oiled grease lightening on lard," I thought to myself when this plopped graciously from the envelope marked 'Southern Ba**tard', a kind of 'joke' from the ever jovial Rob at Seventeen Bit Software. And who said that the Northerners haven't got a sense of humour?

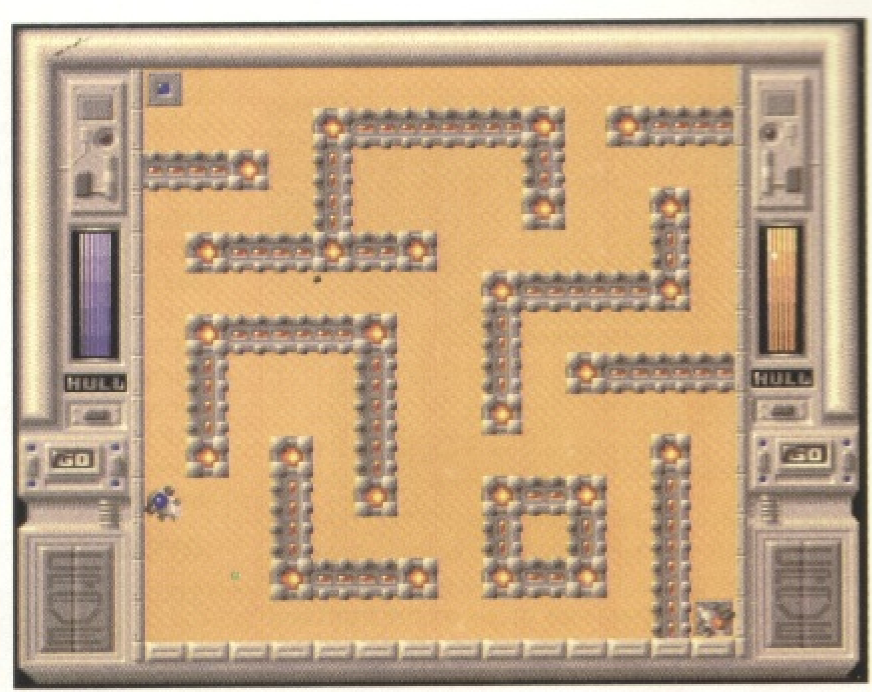
Anyway, what was I talking about? Oh yes, Giger Tetris à la A1200. Well, to be perfectly honest, there's not a great deal to report (which is why you may have noticed more than the usual amount of irrelevant drivel in this particular review). There's no radical gameplay change, it's just plain old Tetris - which is no bad thing. My untrained eye can't make out whether the screen is actually taking advantage of the enhanced graphical capabilities or not, but if forced I'd have to say no (but don't quote me on that).



Musically, though, the game cannot be faulted and it's here that I'd say the extra memory has been allocated. The tune is a string arrangement which sounds incredibly relaxing and is just the thing to wind down to after a hard day's blasting. If you shut your eyes and turn on a UV lamp you'll be convinced that you're sitting on a sun-kissed lawn in the middle of rural England. And you'll also be doing rather badly at Tetris.

Giger Tetris isn't going to make your eyes explode but you can't beat a game of the Russian puzzler and the accompanying music ensures that the game gets a score of...

OVERALL: 89%



ASSASSINS GAMES 47

PD Soft, disk 3018.

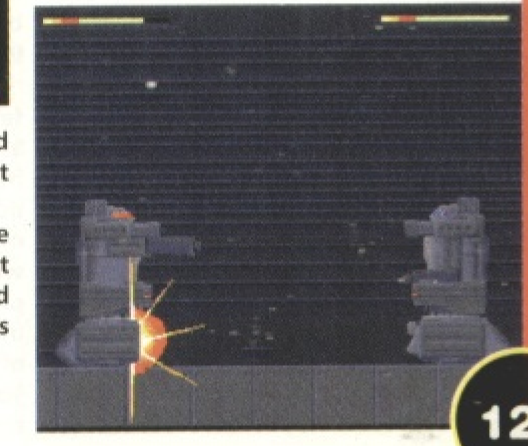
There are four games on this disk, two which we've looked at before (namely Elevation and Furmyre) and two which we'll take a look at now.

Craven is a two-player combat game, in much the same vein as the excellent Tank Attack program we gave away some time ago (still available, Back Issues fans!). The major difference between the two games, though, is that Tank Attack was a right laugh to play whereas Craven is just laughable. There are some nice ideas but the play-area is quite restrictive and the control method is hard to master, mainly because there's no chance to get any momentum going. It soon becomes a case of lying in wait for the opponent to stumble into your line of fire, which isn't the way this type of game should be played. Add to that the fact that there's no way you can play against the computer, and you'll soon realise that playing this with an irritable friend will soon become more trouble than it's worth.

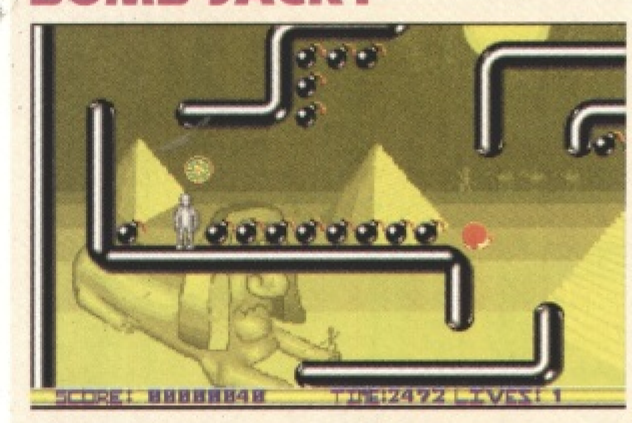
Next up is Arena, another two-player only game. Basically it's a PD version of Metal Mutant (which wasn't any good in the first place), the idea being to bash the opposing robot using a few limited weapons before he has the chance to do the same to you. After playing for a while, it soon becomes apparent that there's not much in the way of tactics - the game rapidly turns into a 'waggle your joystick and press Fire for a bit' affair, which is hardly rewarding, is it?

As a compilation, Assassins disk 47 isn't up to their usual standard. Only Elevation provides some lasting appeal, so I'd wait until someone sticks that on their coverdisk.

OVERALL: 52%



BOMB JACKY



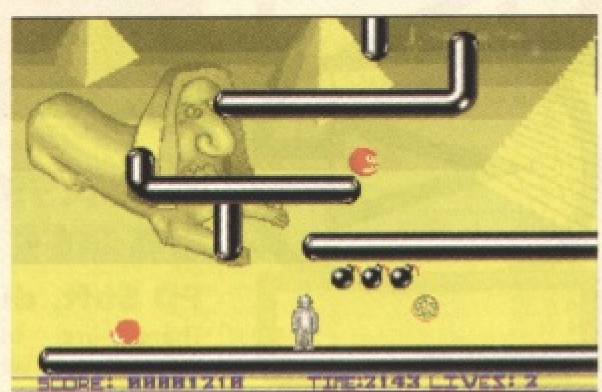
What is it with the PD games of today? No, I'm not talking about unoriginal game concepts - that goes without saying. No, I'd like to know why everyone seems to stick abstract rave music on the front end of anything you load up nowadays. Don't get me wrong, I don't mind the odd bit of raving but a tune would occasionally help.

Anyway, if you haven't realised from the name, Bomb Jacky is a variation on the classic game Bomb Jack. The idea is to jump around the screen collecting bombs before the timer counts down to zero and starts a huge chain reaction which will ultimately end in your demise. There are quite a few badly-drawn creatures milling about the place which kill on contact and you can collect a few power-ups which make your character flash or something.

This would all be well and good if the game was any fun to play. Scrolling screens just don't seem to work in a Bomb Jack game (the original stayed static, you see) and there is none of the atmosphere of the arcade classic whatsoever. You'll soon become bored of persevering and I can't say I blame you.

It's a shame Bomb Jacky doesn't live up to its name. We haven't had a decent Bomb Jack game for a long time (we haven't had a decent Bomb Jack game at all - Ed) and if this game is evidence of today's standards then it looks like we're in for a long wait.

OVERALL: 44%



ASSASSINS GAMES 48

PD Soft, disk 3019

Ah-ha! I wondered when this would happen. Yes, Psycho Santa, The One's Christmas gift to all its readers, has eventually arrived on a PD compilation. You should all know about this one by now (and have no reason to buy it), but what about the other three games chucked on the disk?

Point To Point is, as far as I can gather, an Othello clone with a few added rules to increase the complexity of the game. If you like Othello, then you'll no doubt be impressed with this but if you can't stand the original board game then you'd be advised to stay well away.

There's always a sarcastic cheer when the standard Shoot-'Em-Up Construction Kit loader bursts onto the screen, and cheer we did after we'd selected Warrior from the options screen. But, to be fair, Warrior's faster than the normal efforts but suffers badly from lack of variety.

Cryptoking is last of all, and in terms of mass appeal, that's probably an apt position for it. A number of what appears to be randomly-generated letters appear on-screen, grouped into 'words' which, when decoded, form a phrase of sorts. There are all sorts of clues which the computer can offer and with a little intelligence you can soon work out the posers. If you're into 'brain games' then you'll lap this up.

If you haven't got Psycho Santa (and if not, why?) then this compilation will be of interest to you but otherwise you're unlikely to be overly impressed.

OVERALL: 74%

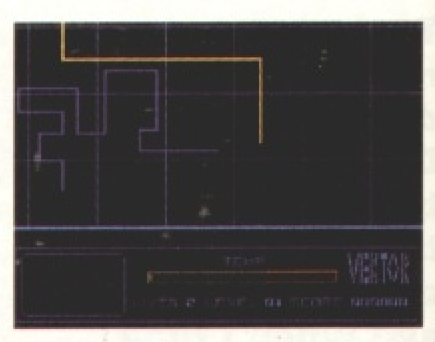


VEKTOR

17 Bit, disk 2449.

One of the simplest gameforms known to man is the Tron Light-Cycles game. You know the sort of thing - two 'bikes' race around an arena leaving behind an indestructible wall of light which can destroy either bike and the rider who survives the longest wins the game. You'd imagine that it would be hard to mess up a simplistic game like this but - hey! - the bods behind Vektor have managed to do so admirably.

So how have they managed it? There's nothing really which differentiates Vektor's graphics from all the other games of this type, so it can't be that. There's some groovy samples in-game (including that guitar bit from Need You Tonight by once-quite-good Australian pop outfit INXS) so there's no problem there. Even a few never-seen-before features pop up like the deadly squares which randomly appear in the arena as the game progresses, which must be worth an extra couple of percent.



No, the problem with the game is that the computer opponent is just so, soo, soooooo stupid. You'd have thought that the programmers would have at least included a routine to ensure that the CPU doesn't crash into its own trail when there are no obstacles or any other reason to do so but no, that's far to obvious.

If there was a two-player mode then you might have been able to get a modicum of enjoyment out of Vektor but, sadly, there's more fun to be found in a bag of knitting patterns.

OVERALL: 42%

C.L.I.-TRIS and PACATAC

17 Bit, disk 2483.

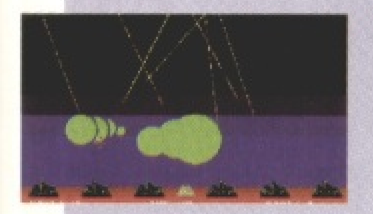


Two puzzle games come on this handy disk, the first of which is CLI-tris. This is a Columns-inspired game which is well programmed and good fun to play. Another worthy point in the game's favour is the music which is absolutely superb. It's a mix of the latest tunes 'n grooves from the poptastic sounds of One FM, which all builds to a crescendo with 2 Unlimited's 'No Lyrics' (unfortunately, though, there's no sampled "Techno Techno Techno Techno" so you'll have to sing that bit yourselves).



LOADS OF GREAT GAMES!!!

A rather weighty package came bouncing into the PD Zone office which I opened with childlike excitement. Out popped four disks, full to the brim with so-called Arcade Classics. Now, unfortunately I've mislaid the complement slip which was enclosed but what I can gather from the disks is that you can obtain them from a bloke called Carl Harper who lives at 9 Hale Road, Widnes, Cheshire WA8 8SF. Drop Carl a line if you're interested - they cost £5.00 each and contain the following games...



ARCADE CLASSICS Vol. 1

Asteroids - One of the better versions of the old coin-op.

Q-Bert - A polished version of Q-Bert (unsurprisingly), which has been reviewed in these pages before.

Centepede - Sluggish Centipede game which won't appeal to many.

Frogger - We've seen it a thousand times before and this version certainly won't convert anyone who hates this game.

Galaxions - Nearly perfect (but not quite) conversion; playable and fun.

Mazeman - Terrible version of Pacman (buy last month's issue, which had THE best Amiga version on one of the disks).

Missile Command - Absolutely flawless game with all the arcade's features.

Invaders - Perfect Space Invaders game, but it's antiquated gameplay will put off anyone who doesn't recall the original.

OVERALL: 88%

ARCADE CLASSICS Vol. 2

Donkey Kong - Brilliant clone with an extra '90s' level which is accessed by collecting all the bonuses.

Super Pacman - Scrolling eat-'em-up which loses some of the original's appeal due to the fact that all the level can't be seen at one time.

Skramble - Slightly quirky Scramble game which has a couple of additional features.

Frogger - Hmmm, what else is there to say? It's just Frogger, okay?

OVERALL: 90%



ARCADE CLASSICS Vol. 3

Super Tetris - Another classic example of how PD games can be better than their commercial counterparts.

Mouthman - Slow, slow, slow, slow, slow, slow, slow, slow, slow and... slow.

Pacman - Even slower, even slower, even slower, even slower and... crap.

Drip - Average Amidar attempt.

Galaxions - Better than usual Galaga conversion with a fair degree of challenge.

OVERALL: 69%



ARCADE CLASSICS Vol. 4

Defenda - Regular readers will know this as Cybernetix and it's excellent.

Tetris - .Dr Mario, more like.

Hunchback - Dire, unplayable, annoying, too fiddly, etc, etc.

Defender - So-so version of the classic game - nowhere near as good as Oblivion.

OVERALL: 80%

Enthusiastic magazine buyers will probably have over 60% of the games listed above, so it's worth checking through your existing software collection before you place your orders. Also, I found that some games were incompatible with the A600 in the office (I didn't try them on anything else) so contact Carl before you send any money off to make sure that the games will run on your machine.

Pacatac is an odd little game which is, so Dave 'Know-all' Upchurch informs me, a lot like Hatris - whatever that is. The basic idea is to stack columns of Pacman-related objects (ghosts, fruit, and Pacmen) in such a way that they can be made to disappear by pairing certain objects together. It's hard to do but once you get the hang of which piece affects which then you'll soon be on your way to big points and a big satisfying grin.

Both the games on this disk are brilliant. CLI-tris is, perhaps, the better of the two but I'm only saying that as it's a lot easier on my braincells than the manic Pacatac.

OVERALL: 90%



ASSASSINS GAMES 49

PD Soft, disk 3020.

Crazy Sue kicks off the 49th compilation from our Assassins friends and you're likely to be kicked off the Amiga by your friends when they see you playing - they'll all want a go. Cutesy PD platform games are two-a-penny but decent ones are harder to find, so Crazy Sue comes as a pleasant surprise. It's occasionally a little fiddly to master but it's definitely worth persevering with.

Next is Deathbringers In Space, an uninspired shoot-'em-up which is frustrating to say the very least. The reason for this is the size of the playing area - it's simply too small. Dodging aliens and bullets is made almost impossible and you'll soon end up wearing the monitor on your foot if you play for too long.





If you enjoyed Crazy Sue then you're likely to be slightly disappointed by Crazy Sue Goes On. It's basically the same game but the levels aren't as well designed and the way that the young babe jumps is very suspect indeed. Still, it's an above average game so you can't really complain.

Assault rounds off the compilation. If you've ever wanted to play an Operation Wolf-type game on a static screen where people pop up for a limited time and need to be shot before they blow you away, then this is the game for you. If, however, you prefer an absorbing game which will keep you occupied for hours, then buy something else.

Both the Crazy Sue games are examples of PD at its highest and it's unfortunate that the other two packaged games aren't really that good, but if don't expect too much from them you won't be that disappointed with this compilation.

OVERALL: 82%

GOLF

17 Bit, disk 2494A/B.



I wonder what golf's really like. I expect it's great walking casually along the fairway, pipe in one hand, nine iron in the other. The birds singing, the sun shining, not being at work. Yeah, golf appeals to me in a big way. And I'd probably be very good at it, if my skills at this PD version of the Great Sport are anything to go by.

The game begins with the option to stroll across the course on your own or with a friend and once you've decided, the game requests that you insert your preferred course disk. Why it asks this I don't know as there's only one course disk supplied. That didn't make my decision any easier, though, so a few hours of deliberating later I settled for the only spare disk and prepared myself for Golf Frenzy.

The game itself is split between an overall view of the hole and a close-up view of the green (when you reach it). To strike the ball, you select which way you want the ball to travel, double click in the power meter, stop the club swinging when it is in the middle of the two extremes and away you go. The process is a little too easy and as you become even better there's very little challenge.



That's not to say that Golf isn't good. The graphics are above par and the sound is fairly cute, but at the end of the day you're unlikely to be loading this up for more than about an hour at a time.

OVERALL: 67%

WIN FIFTEEN ASSASSINS GAMES DISKS!

Courtesy of Fortiss PD.

Fortiss PD have reason to celebrate. Yes, their entire collection of Assassins Games disks have just become almost A1200 compatible, with the addition of an A1200-friendly menu system which, although not guaranteeing that all the games work on the super Amiga, at least means that you can load the disks in the first place.

All the Fortiss Assassins disks have this new menu system installed so you can now order with confidence. The majority of games from disk 46 onwards work on the A1200 with no problems and in recognition of this fact, Fortiss are offering 15 Assassins disks to ten lucky readers. Brilliant!

THE COMPETITION

We have a set of the fully fifteen A1200-compatible disks to give away to ten lucky readers, as long as they can correctly answer the three questions below and be drawn out of the hat before we've allocated the disks to ten other people. Could it be any easier?

THE QUESTIONS

(1) What does PD stand for?
(A) Pretty Decent
(B) Public Domain
(C) Professional Disks

(2) What does the Latin word 'Fortis' mean?
(1) Strong
(2) Smelly
(3) Add an 'S' to make the name of a PD house

(3) What does an Assassin do for a living?
(A) Have relationships with a long-eared quadruped of the horse family
(B) Kill people
(C) Sing 'Assas' all the time

Write the answers down on a postcard or the back of a stuck-down envelope and send it to: Even Cheaper Than Cheapos Compo, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, to arrive before May 28th, and you'll be entered into the gigantic head decoration that people like Geoff Banks call a 'hat'. All the usual The One competition rules apply and no correspondence will be entered into.

Of course, if you're unable to answer the questions or simply can't wait to get any or all of the Assassins disks, you could always give Fortiss PD a ring on (0455) 850980, or send a cheque or postal order to them at; Fortiss PD, PO Box 2, Earl Shilton, Leicester LE9 8LU. Disks are £1.50 each, or £1.25 each if you order six or more, and you can obtain a catalogue disk for £1.00.

GIMME GIMME GIMME!!!

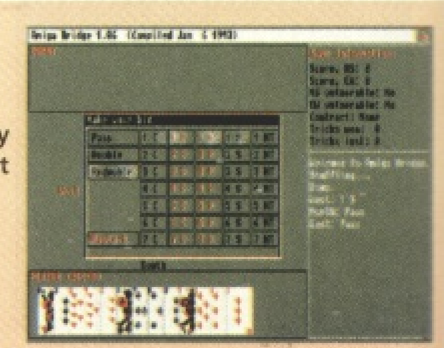
No doubt all these games have made you moist around the lips, so why no order them from the following great guys?

• Seventeen Bit Software
1st Floor Offices, 2/8 Market Street,
Wakefield WF1 1DH.
Telephone: (0924) 366982.

• PD Soft
1 Bryant Avenue,
Southend-on-Sea, Essex SS1 2YD.
Telephone: (0702) 466933.

BRIDGE

17 Bit, disk 2459.

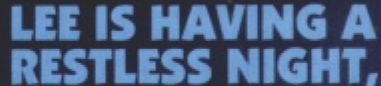


Now come on. I don't have any idea how to play Bridge and I can't see that I'm missing much.

OVERALL: Who knows? Who cares?

DON'T FALL ASLEEP...

You just don't know where you might wake up!



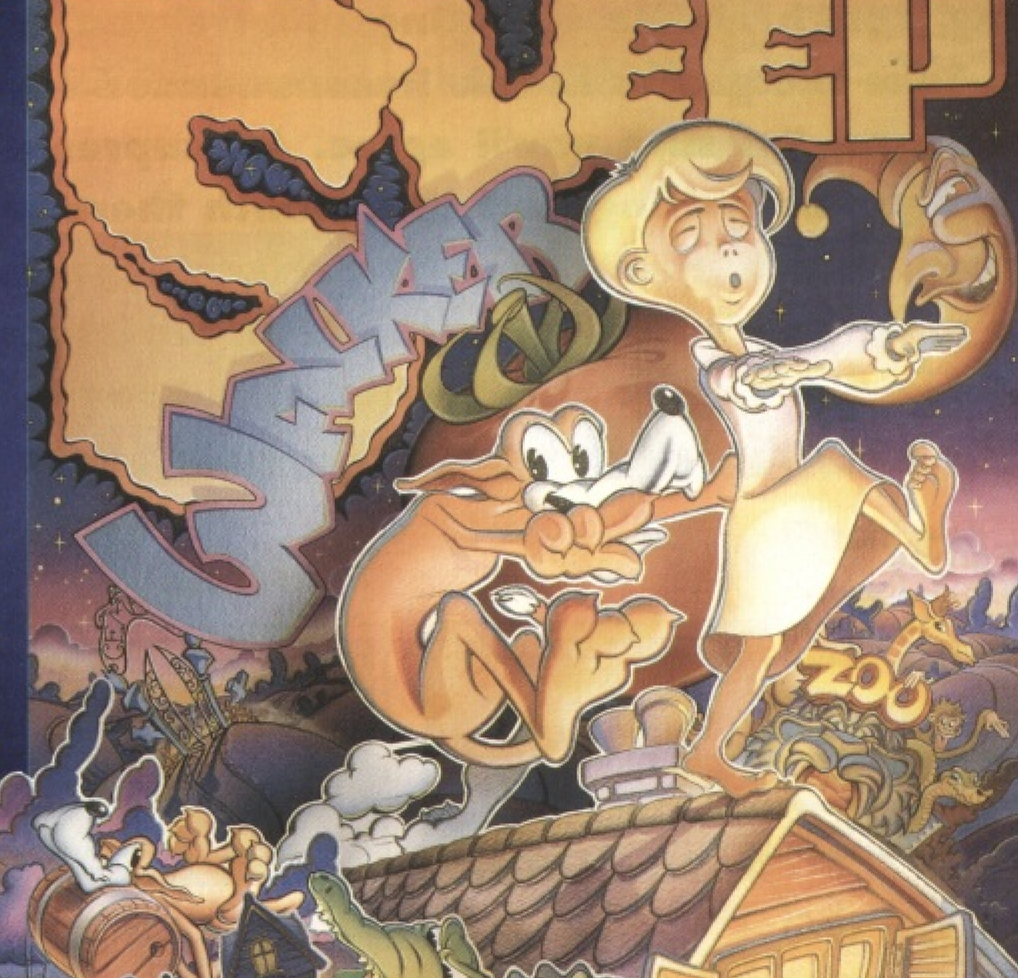
LEE IS HAVING A RESTLESS NIGHT,

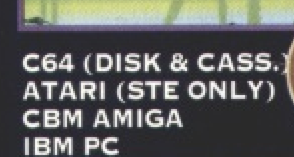
...sure he's fast asleep, but that won't stop him taking one of his nocturnal journeys! Fortunately, our sleepwalker has a courageous canine companion who will try his utmost to protect his master from coming to any harm - Lee's faithful mutt, Ralph.

Lee's four legged friend is zapped, bashed, clobbered, pummeled, singed and squashed, but nothing will stop him from performing his dedicated duty, (although the odd fire hydrant may distract him)... it's all par for the course of a night errand.

These midnight meanderings take him to the most hazardous of places... the creepy graveyard, the gooky zoo, precarious construction sites and the traffic strewn city streets, but Lee's loyal rover steadfastly guards his master from all impending dangers - with painful consequences!

Featuring sound effects, including speech created by **LENNY HENRY**, and superb cartoon style animation.





C64 (DISK & CASS.)
ATARI (STE ONLY)
CBM AMIGA
IBM PC



"THE ANIMATION'S SO BRILLIANT YOU'LL BE HOOKED FOR HOURS WITHOUT TAKING A BREAK"
Steve Keen - C+VG

"THE GAME BOASTS BEAUTIFUL BACKDROPS, GORGEOUSLY SMOOTH PARALLEX SCROLLING AND A TURN OF SPEED FIT TO RIVAL ANYTHING"
Amiga Format

"NOT JUST A CHARITY LICENSE - A COMPLETELY PLAYABLE, EXCITING PUZZLE GAME. A WINNER"
Andy Nuttal - Amiga Format

"ADDICTIVE AND VERY CHALLENGING"
Atari ST Review







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RECOMMENDED

It is, they say, tough at the top. One minute you're up, the next minute you're down. Take the games in this Recommended section, for example. All fine quality games, I'm sure you'll agree. All supreme achievements in the field of Amiga games writing. But this month there were FIVE new entries into the section, which meant that five relative old-timers had to be given the elbow to make space for them. It's harsh, we know, but it's a fact of life - after all, if we didn't keep this section slap-bang up-to-date, how would you know which are the hottest games around to spend your cash on, eh?

The Addams Family

90%

Publisher	Ocean
Issue Reviewed	June 1992
Memory	512K
Price	£25.99

Guide Gomez across tonnes of massive levels in an effort to rescue the rest of his family in one of the finest platform romps to appear on the Amiga so far. Bundles of secret rooms, devious traps and fluid playability make this film tie-in a 'must buy' for all avid fans of the platforming genre.

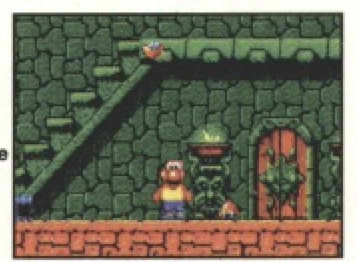


The Aquatic Games

84%

Publisher	Millennium
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

Although this type of 'waggle your sticks' sport game went out with Noah, The Aquatic Games injects new life into the old dog by introducing a number of unusual events. Packed full of cartoony visuals and aided by a bouncy soundtrack, the AG's should entertain most owners with a sense of humour.

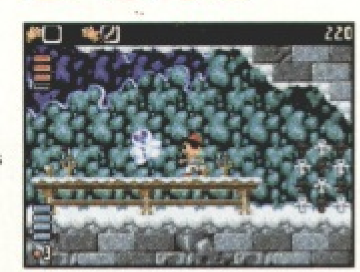


Arabian Nights

90%

Publisher	Krisalis
Issue Reviewed	April 1993
Memory	1Mb
Price	£25.99

Yes, Arabian Nights is yet another platform game, but don't yawn and turn over the page because this one is really something rather special. It's fast, looks good, sounds terrific and plays superbly, but on top of that it's got some excellent 'arcade adventure' aspects to add a touch of depth. Smart stuff all round.

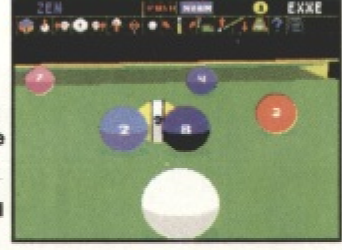


Archer Maclean's Pool

90%

Publisher	Virgin Games
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

When Jimmy White's Snooker was released, the public lapped it up in droves. Archer has used the same game engine to produce a game which is arguably better than Snooker due to the fact that Pool is a more accessible and easier to play sport. If you missed out on JWWS then you'd better pot this 'un.

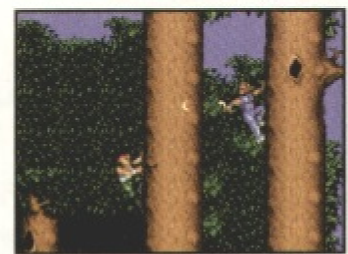


Assassin

92%

Publisher	Team 17
Issue Reviewed	November 1992
Memory	1Mb
Price	£25.99

Assassin is a Strider-based arcade shoot-'em-up which blows the rest of the rest of the feeble attempts clean out of the water. With perfect control, five massive levels, gorgeous graphics, inspiring sonics... Need we go on? Assassin should be in everybody's software collection, now!

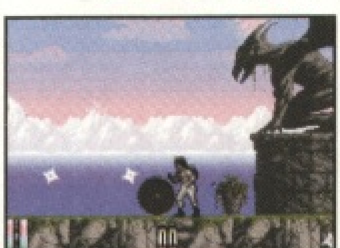


Beast 3

90%

Publisher	Psygnosis
Issue Reviewed	September 1992
Memory	1Mb
Price	£29.99

Whilst the first two Beast games were lovely to look at but crappy to play, Beast 3 show exactly how it should have been done. It's still dreamy to watch but underneath the visuals there's a right stonker of a game. The cleverly designed puzzles and frantic non-stop action should keep most entertained for weeks.



Body Blows

92%

Publisher	Team 17
Issue Reviewed	March 1993
Memory	1Mb
Price	£25.99

You've read the hype and we've had the phone calls but now, at last, Body Blows is here. And - yes! - it is better than Street Fighter 2. The graphics and sound are as excellent as you've come to expect from Team 17, and the fumpin' gameplay is fast and furious. Every Amiga gamer, beat-'em-up fan or not, will love this.



The Chaos Engine

85%

Publisher	Renegade
Issue Reviewed	February 1993
Memory	1Mb
Price	£25.99

It's been an age in the making but the wait has just about been worth it. TCE is basically Gauntlet with knobs on - but what knobs! Computer-controlled, artificially-intelligent second player, music that changes with the action, RPG-like character development, the list goes on. Great fun, all in all.

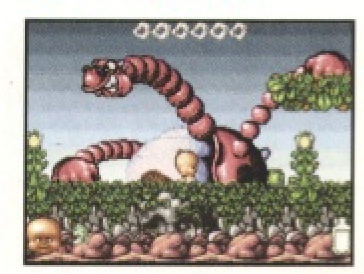


Chuck Rock 2

86%

Publisher	Core Design
Issue Reviewed	April 1993
Memory	1Mb
Price	£25.99

CR2 stars baby Chuck Jnr in a perilous trek across loads of gorgeously-detailed and heavily-parallaxed scrolly levels in an attempt to rescue his dad, the famed Chuck Rock. Although familiar platform stuff, the huge, imaginatively-drawn baddies and tongue-in-cheek humour makes this a winner.

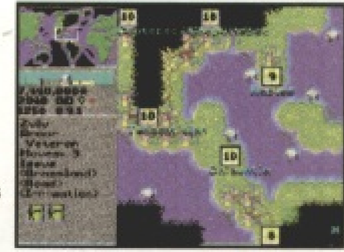


Civilization

81%

Publisher	Microprose
Issue Reviewed	August 1992
Memory	1Mb
Price	£29.99

Sid Meier does it again - and you thought he couldn't beat Railroad Tycoon! Your job? Evolve your populace up from the Stone Age to the 20th Century and beyond. The strain of the port from PC to Amiga shows sometimes in the disk accessing, but the involving strategic gameplay more than compensates.

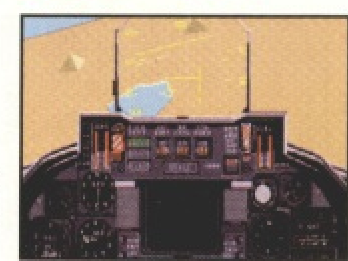


Combat Air Patrol

89%

Publisher	Psygnosis
Issue Reviewed	April 1993
Memory	1Mb
Price	£29.99

In the same month we review Desert Strike along comes the similarly Gulf War-inspired Combat Air Patrol. It's a flight sim with its eye firmly on playability rather than rigorous technical accuracy, so while it may not impress the sim hard-liners the rest of us will have a whale of a time. The 3D, by the way, is great.

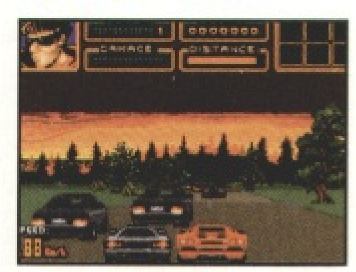


Crazy Cars 3

90%

Publisher	Titus
Issue Reviewed	August 1992
Memory	512K
Price	£25.99

Another series of games where the third proved to be the best of the bunch. Forget the previous two, or most other sprite-based racers - this game is one of the contenders for the racing trophy. It scrolls, plays and moves so well that you'd be a fool to let this one overtake you.



D/Generation

89%

Publisher	Mindscape
Issue Reviewed	July 1992
Memory	512K
Price	£19.99

A throwback to the old days when isometric games ruled the waves, D/Generation hides its storming gameplay underneath some 'alright' graphics. An arcade adventure in its purest form, immensely suspenseful and cheap as well, you should seriously think again if this isn't in your disk box.



Desert Strike

93%

Publisher	Electronic Arts
Issue Reviewed	April 1993
Memory	1Mb
Price	£29.99

Definitely EA's best Megadrive-to-Amiga conversion yet, DS has you flying a state-of-the-art attack chopper around hostile desert territory. It's a thinking man's shoot-'em-up basically, with excellent graphics and sound and flawless playability. A classic, and actually better than its Megadrive inspiration.

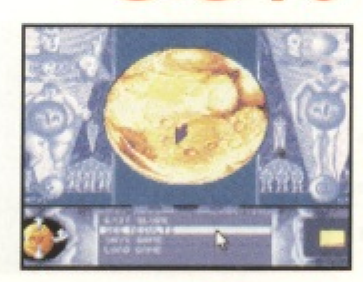


Dune

90%

Publisher	Virgin Games
Issue Reviewed	June 1992
Memory	1Mb
Price	£29.99

Based on the 'classic' David Lynch movie, in Dune it's your job to harvest the Spice while battling the evil Harkonnens on the surface of the arid desert world Arrakis. Don't be fooled by the graphic adventure-ish graphics - this is a thinking man's game, albeit one blessed with easy accessibility and superb playability.



Fireforce

90%

Publisher	ICE
Issue Reviewed	October 1992
Memory	512K
Price	£25.99

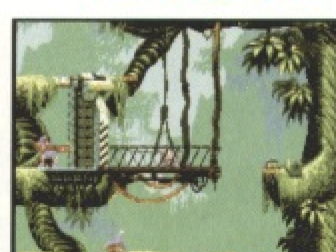
Yet another blast from the past, Fireforce has distinctly Green Beret origins. Who cares where it comes from when the end product is this good? Violence and more violence (with some distinctly realistic throat-slitting) make this horizontally scroller a game which you should hide from your granny.

Flashback

93%

Publisher	US Gold
Issue Reviewed	March 1993
Memory	1Mb
Price	£25.99

Flashback is from the French geezers wot brought you Another World. If truth be told it's not quite as stunning as that classic but it's a close run thing. The animation of your character as he runs, jumps and fights his way, Prince of Persia like, through the alien world is superb. A platform game fan's dream.



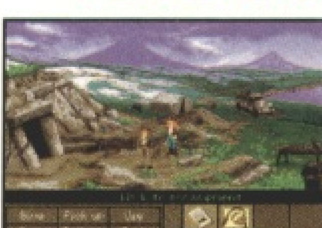
Indy Jones IV (Adventure)



88%

Publisher	US Gold
Issue Reviewed	January 1993
Memory	1Mb
Price	£37.99

Many consider Indy IV to be the best graphic adventure ever and thanks to its superb graphics and sound, multiple plot paths and marvellous atmosphere they're not far wrong. However, on Amiga the enjoyment is marred slightly by extreme slowness in places and some annoying disk swapping problems.

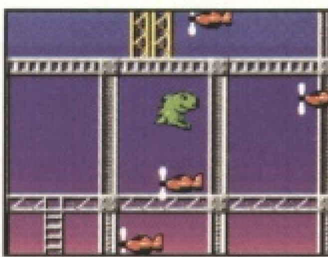


Hoi

90%

Publisher	Hollyware
Issue Reviewed	August 1992
Memory	512K
Price	£25.99

A super-cute platform jobby that constantly astounds, Hoi is a surprise star on the Amiga. Help the 'saur through five bloody huge levels in one of the most smoothly playable games yet. With real gameplay variation this looks set to become a timeless wonder.



Jaguar XJ220

85%

Publisher	Core Design
Issue Reviewed	June 1992
Memory	1Mb
Price	£25.99

It seems like the World and his wife is doing a licensed car racing game these days, but Core's effort manages to pull away from the pack elegantly thanks to some impressive fast 3D and an excellent easy-to-use track designer (which in our estimation is far better than Lotus 3's RECS anyday).



The Legend of Kyrandia

93%

Publisher	Virgin Games
Issue Reviewed	November 1992
Memory	1Mb
Price	£29.99

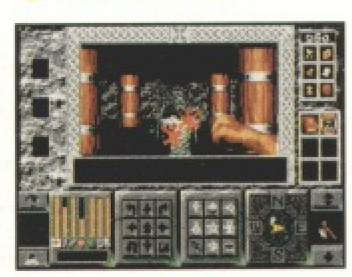


A graphic adventure in the Monkey Island 2 model. As Brandon, your only chance of resuscitating your turned-to-stone Grandad is by defeating the mad jester Malcolm (the best villain to have appeared in an Amiga game yet). Lots of truly gorgeous graphics and an inspired player interface.

Legends of Valour

92%

Publisher	US Gold
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99

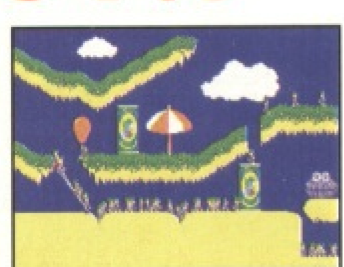


LoV uses an amazing graphics engine to generate the most realistic 3D environment you ever seen! It gives you total freedom of movement in the fantasy gameworld and makes this one of the most atmospheric RPGs yet! Destined to be hailed a classic, you'd be foolish to miss it.

Lemmings 2

91%

Publisher	Pysgnosis
Issue Reviewed	March 1993
Memory	512K
Price	£25.99

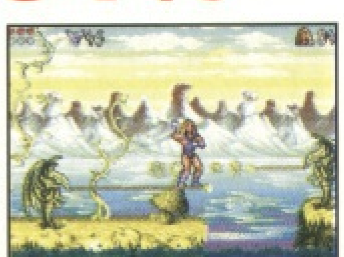


Oh yes! They're back! Topping what must be THE classic game of the last few years was never going to be easy but DMA Design have done a top job. There are fifty new abilities to learn (some Lems can even fly!) and increased player interacton with the scenery. Just as much fun as the original ever was.

Lionheart

91%

Publisher	Thalion
Issue Reviewed	March 1993
Memory	1Mb
Price	£25.99

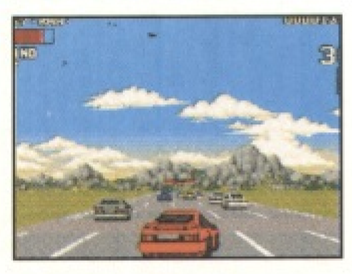


German coders are on a bit of a roll at the moment, what with No Second Prize and now this, a hack-n'-slash platform romp. Boasting some of the most stunning scrolling parallax scenery you've ever seen and tight, addicitve gameplay, this is a terrific title that is an essential part of your software collection.

Lotus 3

86%

Publisher	Gremlin
Issue Reviewed	October 1992
Memory	512K
Price	£25.99



The third Lotus instalment mixes the best of the two previous offerings and ends up with a game which will satisfy all. With laps or circuits, a variety of race conditions and an unusual course designer, Gremlin have produced a real winner. You still can't wreck the Lotuses, though!

Lure of the Temptress

90%

Publisher	Virgin Games
Issue Reviewed	July 1992
Memory	1Mb
Price	£25.99



An impressive debut by Revolution, an English based programming team, Lure improves over the standard graphical adventure by way of its real character interaction. The non-playing characters all go about their own business, chatting to to each other and the like, making this the closest game to real life yet.

McDonalds Land

90%

Publisher	Virgin Games
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99

Yet another attempt to 'do' Mario on the Amiga, this one succeeds thanks to superb playability and some interesting twists on old platforming themes. Of course it's barely got an ounce of originality but who cares when the game's this much fun? Want a great platform game? You got it!

Monkey Island 2

94%

Publisher	US Gold
Issue Reviewed	July 1992
Memory	1Mb
Price	£37.99

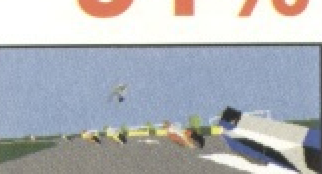


What else is there left to say? The game to end all graphical adventures with genuine humour and gorgeous hand-painted graphics improves in every way over the original (a task in itself). The disk accessing is a trifle too much but the overall package is one of the best you'll ever see on the Amiga.

No Second Prize

91%

Publisher	Thalion
Issue Reviewed	December 1992
Memory	1Mb
Price	£25.99



NSP is arguably the first bike game to actually make you feel like you're astride a throbbing metal monster. Where it scores most over its predecessors is the ease of control the player has over the bike - it's sheer bliss! Virtually faultless, it ranks alongside such other racing classics as Lotus and F1GP.

Putty

87%

Publisher	System 3
Issue Reviewed	October 1992
Memory	1Mb
Price	£25.99

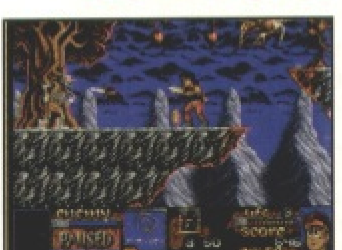


A high-flyer in the charts - and deservedly so. Putty is one of the most original games, let alone platform games, to have appeared in a long time. As a tiny little blue blob, the player has to slip, stretch and absorb his way around umpteen gaudy levels, rescuing robots from an evil wizard's minions. Try it - you'll like it!

Risky Woods

84%

Publisher	Electronic Arts
Issue Reviewed	July 1992
Memory	512K
Price	£25.99

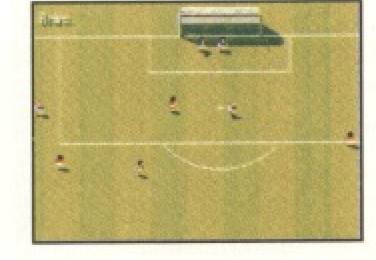


Hey, there are these woods, right, and - they're risky! (Thanks in the main to the legions of the Undead that roam its moonlight-dappled pathways). Yup, we're in horizontal-scrolling slash-'em-up territory here and not a bad one at that, although the scrolling is a touch 'jittery' in places.

Sensible Soccer V1.1

93%

Publisher	Renegade
Issue Reviewed	June 1992
Memory	512K
Price	£25.99

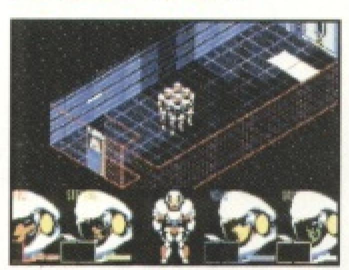


Here at The One we don't care what you OR your mates say - Sensisoccer kicks seven bells out of Kick Off 2. Instinctive control and out-and-out addictiveness make it a joy to play, and the improved goalies in this revised version have produced a game that's near flawless!

Shadoworlds

88%

Publisher: Krisalis
Issue Reviewed: November 1992
Memory: 1Mb
Price: £25.99



From the same boys who brought you Shadowlands, Shadoworlds re-employs the Photoscape system to good effect in this Aliens-inspired RPG. The accent's more on action here than the puzzle-orientated Shadowlands and arguably suffers for it - shooting monsters in half-darkness can get annoying at times!

Ultima VI

91%

Publisher: Origin
Issue Reviewed: June 1992
Memory: 1Mb
Price: £31.99

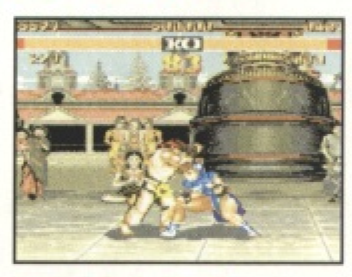


The latest (and possibly the last, on Amiga at least) in the long line of quality RPGs, Ultima VI is by far the best of the series, boasting attractive if diminutive graphics, incredibly involved plotlines and buckets of atmosphere. Not everybody's cup of tea but an impressive farewell (?) to say the least.

Street Fighter 2

89%

Publisher: US Gold
Issue Reviewed: January 1993
Memory: 1Mb
Price: £27.99



Street Fighter 2 on the Amiga isn't half bad at all. It's not as smart as the SNES version, agreed, and die-hard fans of the coin-op may be disappointed by some of the graphical omissions like the lack of parallaxed backgrounds, but there's still no denying that this is one of the Amiga's better beat-'em-ups of late.

Wing Commander

87%

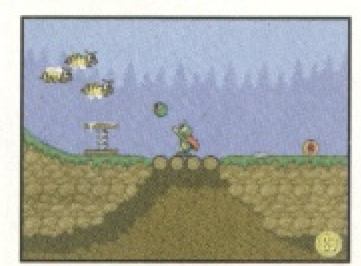
Publisher: Origin
Issue Reviewed: November 1992
Memory: 1Mb
Price: £29.99

It's the PC-to-Amiga conversion no-one thought we'd ever see, but here it is and it's not half bad. It's got everything the PC version had and is thus just as impressive. Although the 3D can be sluggish at times, the superb feeling of actually taking part in a big space campaign pulls you through the occasional lulls.

Superfrog

93%

Publisher: Team 17
Issue Reviewed: April 1993
Memory: 1Mb
Price: £26.99

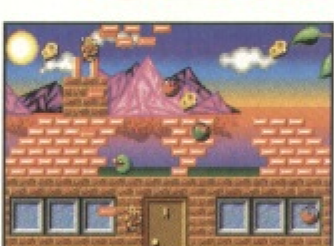


Forget Zool - this is the real Amiga 'Sonic-beater'. Like all Team 17's games it looks and sounds marvellous, but the gameplay is what really makes the game shine. From the control through the level design to the difficulty, it's all been brilliantly thought-out. You won't have had so much sheer fun in a long time.

Wizkid

92%

Publisher: Ocean
Issue Reviewed: June 1992
Memory: 512K
Price: £25.99

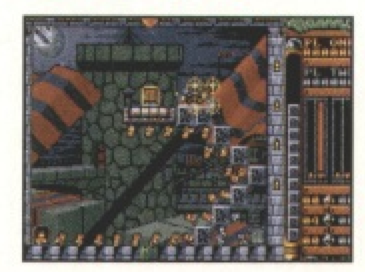


Without a doubt the best game that Ocean has released in a long while, Wizkid also happens to be its most original (all thanks to those crazy funsters at Sensible Software). On the surface it looks like a simple Breakout-inspired arcade game, but there is in fact a wacky arcade adventure lurking beneath. Fun!

Troddlers

85%

Publisher: Storm
Issue Reviewed: October 1992
Memory: 512K
Price: £25.99

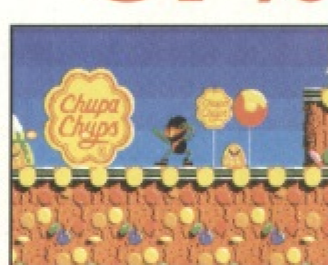


A puzzle game which is firmly Lemmings influenced, Troddlers adds to the DMA classic by introducing a number of different level objectives. If anything it owes a little more to Solomen's Key than Lemmings with its emphasis on block manipulation as a means to guiding the Troddlers to the level exit!

Zool

87%

Publisher: Gremlin
Issue Reviewed: October 1992
Memory: 1Mb
Price: £25.99



Gremlin certainly cooked up a character to rival even Mario and Sonic in this 'tribute' to the sad consoles. Fast, furious and manic in every way, Zool is a statement to industry that the Amiga can perform as well as the plastic slabs - and better! There's nothing like Zool to impress your mates.

COMPETITION

Yes! It's the quiz of the month! If you fancy your chances of winning one of ten fab-tastic software prizes then you've come to the right place. Just answer the following questions...

(1) How many of the Recommended games have scored 90% or over?
(2) How many times does the word 'Lemmings' appear in these Recommended pages?
(3) Which Recommended game has the lowest % rating?

Answers on a postcard or back of a sealed envelope by May 28th to the following address: Recommended Compo 5, THE ONE, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. The first ten entries drawn from the hat after the closing date win!

NEXT MONTH!

I was flicking through Empire the other day, when out plopped one of those adverts for a cheap book club which offered huge discounts on paperbacks if you joined their club for a year. Always one for a bargain, I scanned through the list of available titles until my eyes fell upon a book detailing many predictions by famous prophet Nostradamus.

Now, there's a very famous story about how, back in the 'olden days', one bloke became particularly annoyed by Nostradamus who always got things right and had loads of girlfriends. This bloke, who we'll call Not-Nostradamus, invited Nostradamus round to his gaff for a nosh-up and some serious boozing, with a cunning plan in mind.

On the day of the social event, the two friends were walking up the garden when they stumbled across a black pig and a white pig. Not-Nostradamus turned to Nostradamus and said, "If you're so flippin' clever, tell me what's going to happen to those two swines."

Nostradamus was used to being asked spontaneous questions and so he replied fairly quickly, and with remarkable calm, "The black pig will be eaten by a wolf and we will eat the white one."

Not-Nostradamus said nothing. When Nostradamus was safely settled in the lounge, watching the 'wireless' or whatever they used to do in them days, Not-Nostradamus sneaked into the kitchen and instructed his chef to cook the black pig and leave the white pig in the garden.

At one o'clock, the chef called both men into the dining room and placed a huge bacon-gammon-pork-frazzles-pie in front of them which they tucked into heartily.

"Chears-ears!" burped Nostradamus when he had finished the meal, "What was it we were eating?"

At this point, Not-Nostradamus began to laugh, "I'll call in the chef - he'll be able to tell you."

The chef entered the dining room a little worried, as he'd managed to drop one of his contact lenses into the dough when he was making the pie and hadn't been able to find it. Not-Nostradamus immediately said, "That meal was lovely, tell my friend what was in it."

"Well, erm, um, etc," began the chef, unable to string a sentence together. "I left the window open when I was washing the veggies and a giant wolf came in and ate the black pig so I had to kill the white one so that I could make the pie."

That story is apparently true, so it was with some interest that I focussed on the cover of the Predictions From Nostradamus book depicted on the advertisement so handily inserted into Empire. And what did it say on the cover? I'll tell you what. "President Bush gets re-elected", obviously one of Nostra's off days. Bloody con, those predictions, that's what I say.

Anyway, the point of this page is to let you know that sometimes it's better to not give predictions as you only end up letting people down. There's no way that we're going to tell you that next issue will include a review of Frontier, a feature on how to get in the software industry or stuff like that.

You'll just have to wait and see.

Dear Captain Newstand,

I have survived passage through the barren wastes of Grengar and put the foul Witchbrood of Morfrey to the sword, yet I still find it a bit of a problem getting The One on a regular basis. Hence could you please reserve/deliver (delete as possible) the April issue of The One for me.

My name is: ....

My address is: ....

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June Issue on sale MAY 28TH

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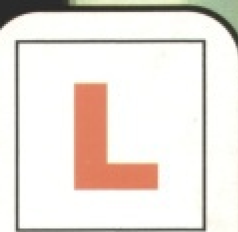


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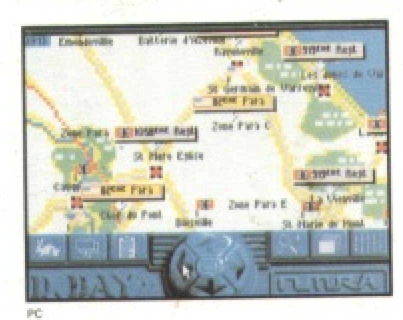
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D-DAY

DARE YOU RE-LIVE IT?

5th June, 1944. Evening... The storm clouds of war are gathering over the Channel. Just after midnight Operation Overlord will commence, unleashing the allied forces against the might of the German Army on the beaches of Normandy...



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Liberate the strategically crucial village of St. Mere Eglise.

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PC

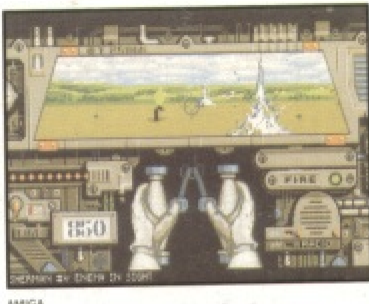
Then it's into the fury of battle as you take to the tracer-lit skies at the controls of a B17 Bomber, softening up your target with a daring pinpoint bombing raid...

With explosions still ringing in your ears, drop the 82nd Airborne into safe locations - remember, their lives hang on your skill...

Now come the big guns. In the sweltering heat of a tank you


ATARI ST

rumble towards the front line...squinting from the gunner's turret you blast away an enemy Panzer and thunder on...

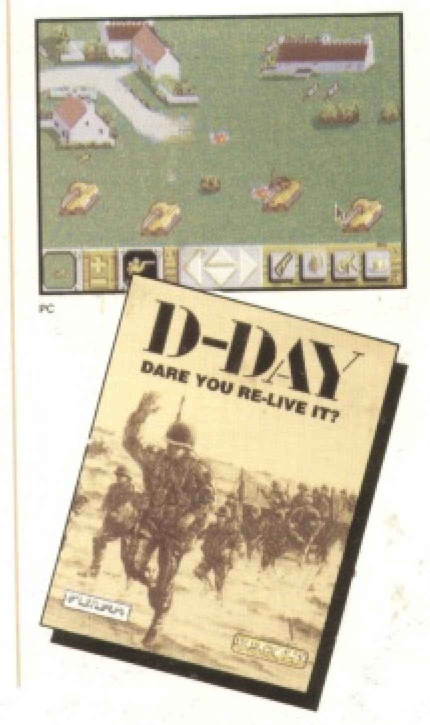


AMIGA

Finally, with bayonets fixed, wave in your infantry to take back the village in treacherous hand - to - hand combat.

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Screen shots are intended to be illustrative of the gameplay and not the screen graphics which may vary considerably between formats in quality and appearance and are subject to the computer's specifications. PC Graphic Support: EGA/VGA/MCGA PROCESSOR: 386sx or better. Minimum Memory Required: 548k RAM. Sonic Support: AdLib™ and Roland™ Sound Cards. CBM Amiga/Atari ST Minimum Memory Required 1Mb.

